Portsmouth Community Radio

WSCA-LP 106.1 FM

Station Handbook & On-Air Training Manual

Portsmouth Community Radio
PO Box 6532, Portsmouth, NH 03802

General station training checklist:

Sign this sheet below when you receive this manual and keep it with you throughout the training process.

_____ _____

Print your name here Sign you name here

1. General station orientation completed: _____

(Training module one) Module one presenter initials

2. On air skills training completed: _____

(Training module two) DJ/Trainer or Training coordinator initials

3. Policy, procedure, protocol completed: _____

(Trainees module three) DJ/trainer or Training coordinator initials

If you complete the module two skills checklist and module three with several different DJ/trainers, the training department or program director will sign off, once all the checklist items are completed.

MODULE ONE:

General station training for DJ's, on-air announcers and studio engineers

I. WELCOME!

Welcome to the world of Low Power FM Radio (LPFM), and congratulations on your involvement with a rare and wonderful resource. Thanks to the ingenuity and perseverance of a growing community of Seacoast and world citizens – of which you are now a part – our own airwaves have been given back to us. With this opportunity, **our mission is:**

To operate a dynamic listener-supported, volunteer-run, nonprofit, noncommercial FM radio station dedicated to serving Portsmouth and adjacent communities. Portsmouth Community Radio will broadcast diverse and alternative programming which is produced locally and reflects the educational, cultural, artistic, civic, and business interests of the listening community.

About this DJ training…

Training at WSCA is broken down into three stages: Module One - General station orientation, Module Two – On air skills training and Module Three – Policy, Procedures, and Protocol. Further training in Production, News & Public Affairs or Engineering is provided by those departments.

What to expect...

As a volunteer Programmer at WSCA-LP, there are certain things you can expect:

- A generally positive environment where open and respectful communication is fostered.
- A solid introduction to and training in LPFM radio broadcasting, after which you will be comfortable on your own at the helm of the station
- Clear and accessible guidelines to follow just in case you find yourself in over your head.
- Opportunities to learn more about your community, your neighbors, and yourself in a host of different and valuable alliances.
- A spirit of cooperation**…**As a community radio station, we are not only providing a service to the Seacoast community at large, but we are striving to cultivate a community within the radio station itself. This requires all of us to offer an inclusive attitude that sees the station as a whole, not just a series of radio shows. To this end, it is important to remember that EVERYTHING here happens out of personal initiative and community motivation, not because someone else will take care of it. Whether "it" is reporting a technical problem through the proper channels, updating the website, manning a WSCA-LP booth at a local event, or cleaning the bathroom, all of it is up to us.

Given this nature of the station, there are many hats to wear – often at the same time. While hosting a show at WSCA-LP, any one of us may be the only person on the premises. This means that we must be prepared to answer the phone and the door, relay messages, refill the paper in the fax machine, secure the building from fire or other danger, follow FCC regulations while operating the station, troubleshoot audio equipment, know who to call for help, all while engineering a live radio broadcast.

Plenty of training will be provided for all of these duties and more – in fact, no one will receive permission to broadcast until both Programmer and trainer are confident in these abilities. Nonetheless, please do not lose sight of the privilege and responsibility of your role as a WSCA-LP radio Programmer.

II. A BRIEF HISTORY OF LPFM

As a matter of public policy during the Clinton Administration, the Federal Communications Commission opened a "window of opportunity" for low-power FM radio, which was to be community-based and to allow a seriously local orientation to the programming.

The FCC did this because the economics of the marketplace in commercial radio drove (and continue to drive) the stations to chase a certain narrow demographic in their audience. While this may be legitimate in economic terms, it does seriously limit the potential to explore the incredible scope of radio.

By encouraging community-based LPFM, the FCC hoped that at least some of the radio spectrum could escape the driving forces of the marketplace and would help local communities establish a sense of "village." So, they permitted LPFM, which did not present an economic threat to the commercial stations and which addressed other needs that commercial radio simply could not.

III. MEMBERSHIP AND VOLUNTEERISM

The privilege of access to the studios at Portsmouth Community Radio is reserved for members. It is acceptable for and expected that guests and/or non members will join member/programmers (aka dj's) in studio and live on-air. However, if a non-member is a guest so often that they are in attendance during a particular program more than 50% of the time, then the guest will (in most cases) be considered a co-host or co-producer, and membership, and completion of station training, will be expected of that person.

Oh, the perks of being a volunteer at WSCA!

Keep in mind membership is more than just buying your way in. Membership at WSCA-LP is an active role in which your voice can be heard – over the airwaves, within the station, or both. All committees, meetings and work sessions (unless otherwise noted, in rare circumstances) of Portsmouth Community Radio are open to members, and indeed each person is invited and encouraged to participate in every arena. The governing structure of WSCA-LP is transparent and lateral, rather than secretive and hierarchical, allowing you to exercise as much interest and ownership as you would like.

All regularly scheduled dj's are expected to give two hours every month to the radio station, outside of their own programs. Myriad opportunities to contribute to the station abound, and the Volunteer Coordinator is here to assist everyone in finding their way. Attendance at station meetings is counted as volunteer time for 50% of the time of attendance. (For example, attendance at an hour-long meeting would be counted as one-half hour of volunteer time.)

IV. STATION OPERATIONS

The Board of Trustees of Portsmouth Community Radio is ultimately the guiding force and enforcing body of WSCA-LP. Additionally, the Board has created several committees and departments, each of which oversees a particular arena of the business and operations that keep our station humming.

General Manager: The general manager's position is a compensated part time position. The general manager works in concert with the station department managers to oversee and administer to ongoing operations of the station. The general manager has primary responsibility for station fundraising and public relations and is responsible for the recruitment and supervision of the all volunteer staff as well as the hiring of contractors. The general manager has oversight of the station's finances.

General Management Group: During the formative early months of the station, in the absence of a general manager, the GMG was formed to provide cohesive leadership. The GMG is composed of representatives of each department of WSCA and continues to serve as a liaison between the general manager and the station at large. GMG members serve voluntarily to assist and support the general manager with ongoing and daily operations. GMG meetings are the first Wednesday of each month and are open to the membership. Time and place of meetings will be posted on the station calendar

Programming Department: The Programming Department is headed by the Program director. The director is responsible for scheduling, and decision-making policies surrounding programming, and serves on the program review board. The program director is responsible for overseeing all broadcast materials and exercises supervision of those activities of the Music, New and Production departments that produce, review and approve materials for broadcast.

Development and Public Relations Department: The Development Team is responsible for all fundraising activities: Membership, Events, Grant-Writing, and Underwriting. Underwriting is the process through which a local business contributes financially to the station and, in exchange, the station broadcasts regularly scheduled, brief, factually announcements acknowledging the businesses support of WSCA and factually describing its services.

Program Review Board: These five station members are responsible for quarterly review of all proposed and existing programs on a quarterly basis. The "standing members" of the review board are the program director, the music director and the news director, there are also two at large members drawn from the station membership. The at-large members generally serve for a term of one year.

Training Department: The training department is responsible for general station training and for writing, collating and editing materials for training new members of WSCA or introducing new equipment and techniques to existing programmers.

Engineering Department: The Engineering department is responsible for maintenance our antenna and radio transmitter and is responsible for equipping and maintaining the studios and maintaining the signal chain from our facilities at 909 Islington Street all the way to the Music Hall in downtown Portsmouth. Engineering also maintains the computers hosted in the station, and is the go-to team for remote broadcasts.

Music Department: The music director is the head of the music department and is a member of the program review board. The director is responsible for soliciting, receiving and reviewing new music for the station and for "tracking" the number of plays received by various recordings, creating our weekly station "top 30" and reporting back to the music labels who are supplying the station with recorded music.

News and Public Affairs Collective: The News & Public Affairs Collective is responsible for gathering and reporting stories of interest to our listening area, including those stories other news organizations may ignore. The news director is a standing member of the Program Review board.

Production Department: The Production Department connects people with the equipment and training they need to record and edit material for broadcast. The Production department is responsible for membership training in the skills needed for basic recording (both in-studio and in the field), mixing and editing of all types of prerecorded content produced for broadcast at WSCA. The Production Department also oversees the system through which members may reserve, sign out, and track the full range of the station's recording equipment and accessories.

Volunteer Coordinator: The volunteer coordinator is in touch with the valuable human resources of our station membership and matches the talents and skills of station volunteers to the needs of the station. When a department director needs short term or specialized help for a specific event or project they can contact the volunteer coordinator.

V. CONTACTS – a quick reference

The WSCA contact list is posted above the phone in the studio. Listed below are a few of the main contacts you will need. Please see the attached organizational chart for all contacts information.

Programming:	Ryan McGrady (Interim Program Director) rmcgrady@porsmouthcommunityradio.org
Music:	Chad Beisswanger (Interim Music Director) el_postino2001@yahoo.com
Engineering:	Erik Pearce & Fran Clark (Engineering Co-Chairs) engineering@portsmouthcommunityradio.org
Production:	Eric Reuter & Alex Case (Production Co-Chairs) production@portsmouthcommunityradio.org
IT & Equip Problems:	Jim Layton 603.433.7174
News:	Lars Trodson (Interim News & Public Affairs Collective) larstrodson@comcast.net
Training:	Jenny Petersen & Doug Simmons (Training Co-Coord) training@portsmouthcommunityradio.org
Volunteer Coordination:	Elissa Margolin (Volunteer Coordinator) volunteer@portsmouthcommunityradio.org

VI. COLLECTIVE PROGRAMMING

Programming interest at WSCA-LP has, to date, surfaced in 20 discernable categories, which are listed below. Not all of these categories are necessarily represented at all times in the active program schedule, but it is nonetheless our goal to cultivate them all.

To this end, we are evolving "collectives" around each one. The premise of Collective Programming is primarily that Volunteers (you don't have to be a Programmer) interested in similar subjects are given a forum for communication with one another in advance of broadcasting to the community at large.

There need be no set format for a collective: one collective could collaborate on one half-hour of programming every week, a second may share one slot among eight interested programmers, and another may seek to balance 80 hours of original content every month.There is no set requirement that every Programmer be an active member of any collective. However, as a contributing member of the radio station, all Programmers with similar interests are encouraged to communicate with one another. The categories listed in bold are those currently represented in the Program Schedule.

Arts & Culture
Business & Finance
Children's
Comedy
Community Service
Environmental
Features
General Programming
Health
History
News and Public Affairs
Radio Drama
Science & Technology
Senior
Spiritual
Spoken Word
Sports
Youth: Produced both by and for young people

Part of the fun of contributing to WSCA in these infant stages is the newness of our canvass. If you think you have something to contribute to the "collective vision" at Portsmouth Community Radio, you're probably right! We invite you to contact us right away.

VII. PROGRAM REVIEW

Please keep in mind that programming on Portsmouth Community Radio is fluid. By signing this contract, WSCA-LP in no way guarantees permanent or indefinite programming and scheduling decisions. The entire program line-up will be re-visited twice every year, and changes to the schedule – including the removal of certain regularly scheduled programs – may be made at this time.

All Programmers of regularly scheduled shows are asked to maintain a commitment to his/her show for this biannual period of six months. In the event that a one is unable to fulfill this commitment, either for a day or for the duration of the time period, it is the responsibility of the Programmer to line-up a back-up Programmer, whose eligibility is determined by the Program Director. The responsibility for the program then will fall to the fill-in.

The Programming Committee will be engaged in on-going review and development of on-air programs, as well as the review, development, and implementation of proposals for new programming. Programmers are expected to comply with any and all requests of the Programming Committee. If compliance with programming recommendations from the Committee – at any time throughout the year – is not sufficiently met, then it is within the authority of the Programming Committee to remove any program from the schedule.

VIII. WSCA AND THE FCC:

While the spirit of LPFM, and community radio in particular, embraces 1st Amendment principles and encourages freely expressive forms of communication, every radio station is nonetheless **REQUIRED** to

conform to the standards the FCC has seen fit to set for us. That means, by association, that every radio Programmer is bound by these rules, whether we like them or not.

Additionally, Portsmouth Community Radio may implement its own "House Rules" to follow. These are set as seen fit by the committees and Board of Directors of the station to reflect the values of the community served by WSCA-LP. In the event that a Programmer disagrees with any station rule or policy, thoughtful and respectful discourse on the matter is encouraged. Please keep in mind again, though, that the station ultimately belongs to the community as a whole, not the individuals on-air at any given time.

Federal policy on indecency is complicated, nebulous, subjective, and REACTIONARY. There is not a paid government employee in Washington D.C. tuned into and screening Portsmouth Community Radio 24 hours a day, ready to pay us a visit if we violate any law. There are, however, over 60,000 individuals who can tune in at any time of any day, and all it would take is one phone call to the FCC from one of them for any reason, and WSCA-LP could be paralyzed.

Please see the "Introduction to Indecency," prepared by Garvey Schubert Barer and made available through the National Federation of Community Broadcasters which is an important part of the third training module. A clear explanation of FCC regulations, accompanied by person-to-person discussion, is an important part of the WSCA training program. *Any questions* regarding these regulations should be relayed to your DJ/trainer, the Training Department, or another Department Head. An infraction of FCC rules leading to FCC action would jeopardize the operating license of the station. To jeopardize the station is not an option.

The FCC considers a broadcast to be "indecent" if it contains "language or material that, in context, depicts or describes, in terms patently offensive as measured by community standards for the broadcast medium, sexual or excretory activities or organs."

IX. STUDIO ETIQUETTE AND PROTOCOL

Food and Drink: There is a strip of tape on the studio floor, which you may respectfully think of from now on as a Line of Death. On the inside of this line –between the line and the studio equipment – no liquid may pass. Thousands of dollars worth of equipment, as well as the heartfelt efforts of well over one hundred volunteers from all over have gone into putting this studio together. **DON'T SPILL!!!**

There is Absolutely no food allowed in the studio. Water is the only liquid allowed in the studio at any time, whether you or anyone else are broadcasting live or not, and only OUTSIDE of the line. And, no, liquids which contain water do not count as water.

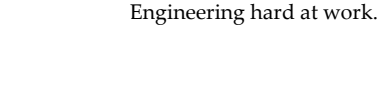
On that note: it's a good idea to bring in your own water supply for your time at the station. The plumbing may be improved someday, but until then…

Engineering on the job.

Booze & Drugs: The use of alcohol and/or other mood-altering controlled substances is strictly forbidden by Programmers and any guests and/or visitors to the station. Furthermore, the

presence of visibly intoxicated individuals in the studio is also forbidden. It is the responsibility of the On-Air Programmer (the Programmer signed into the Operating Log) to adhere to this policy.

In the event that a Programmer has difficulty removing an intoxicated individual from the studio and/or the station, the Programmer may either call the emergency contact numbers (listed on the studio wall above the mixing board) or the police for assistance.



Smoking is bad for you…especially in the station! There is absolutely, positively, under no circumstances whatsoever smoking of any type allowed in the studio or in the station in general. Cigarette breaks may be taken OUTSIDE, and standing in the doorway with a butt on the outside doesn't count. Dispose of cigarettes properly in the provided butt can.

Pets are wonderful…at home. As much as we love our pets, they are not allowed in the station. Thank you for understanding.

Closing the studio: If another programmer is not coming in after you, even if there is another station member here, it is still your responsibility to close down the studio; here is the checklist:

1. Put away all music, filed correctly by genre and artist.
2. Turn all components OFF: Otis will be playing, but the monitor should be OFF. Also turn OFF the CD players, Cassette Player, and both Turn Tables. *Even if you didn't use them, it is your responsibility to make sure all these machines are OFF.*
3. Turn the volume dials on the monitors and headphones all the way down.
4. File your playlist in the vertical file located on the wall opposite the mixing console.
5. Be sure the Community Calendar is also returned to its proper location. Remove any expired calendar listings and recycle them.
6. *If you are closing the studio at or after Midnight,* please place the completed Operating & Program Logs in vertical file. *If you are closing the studio before Midnight,* please leave the Operating & Program Logs out in plain sight near the mixing board – in the studio; a general Programmer might just show up and need to sign in.

Closing the Station: LIGHTS: Leave the Outside & Reception lights ON. Everything else OFF. *Don't forget the kitchen & bathrooms!!!* **DOORS:** Make sure the back door, Studio A, Studio B/Library, & office doors are LOCKED. *Lock the front door on your way out.* **APPLIANCES:** Even if you didn't use them, make sure the coffeepot, toaster oven, toaster, etc. are OFF.

X. INFRACTIONS

Accidents happen. Please, if an infraction accidentally occurs on your watch, just let the Program Director know. This accomplishes two things: 1) In the event that an upset listener takes action (even just by calling the station) then the Program Director won't be taken off-guard. 2) We really do care about keeping our license, as well as satisfying our listeners' standards. In the unlikely event that our dedication is ever brought into question, documentation would help prove our responsible and professional approach.

That said, every Programmer is responsible for the content of his/her show, as well as the behavior of on-air guests. Additionally, any member is responsible for the actions of his/her guest(s) while at the radio station, whether or not the presence of said guest(s) at the radio station is related to programming. In the

event of an infraction – whether intentional, due to gross negligence, or manifesting as a pattern of too many accidents – of any station rule or policy, the following actions will take place:

a. In general, on the first offense, management will have a conversation with the volunteer regarding the infraction. This conversation will clarify the policy and confirm that the volunteer understands the full ramifications of his/her actions.
b. In the event of a second infraction of any station policy, the volunteer may be suspended from access to the studios and/or station, as deemed suitable by management, for a period of at least – but not limited to – two weeks. The privilege of studio and/or station access will be reinstated if and when conditions set forth by station management are met.
c. In the event of a third offense, the volunteer may be suspended from access to the studios and/or station for any length of time deemed appropriate by the management.
d. Management reserves the right to indefinitely and/or permanently deny access to any individual at any time, in the event that a real or perceived threat to the health and safety of the station's members, volunteers, guests, staff, visitors, and/or license exists.

What to do in the case of an on air obscenity outside of "Safe Harbor"?
When an FBomb or other similarly obvious obscenity occurs during playback of recorded material it is best to say... absolutely nothing ! Do not apologize or refer to the incident. The best course of action is to start immediately to slowly fade down the material and fade up your next track. Then write a brief description of the incident including time in the program log.

MODULE TWO

On-air skills training

I. INTRODUCTION AND OVERVIEW

Our fair studio and all of its various pieces of equipment.

On air skills training at WSCA training is an informal apprenticeship. After completion of general station orientation trainees are matched with dj/trainers for a period generally not to exceed 8 weeks. It is the dj/trainer's goal to pass on to the trainee all practical skills necessary to a station operator/on-air announcer. The format is "hands on"; the trainer demonstrates a skill to the trainee – when they understand the concept the trainee attempts to perform that skill under the trainer's supervision.

As the trainee practices and becomes competent in studio skills and learns the operation of specific equipment he or she will be entrusted with on air duties under the direct supervision of the trainer. These supervised on air shifts should be of a duration and frequency sufficient to allow the trainee to repeat various operations (20-30 minutes). During this supervised shifts the trainer can evaluate the trainees competence in the various skills needed to operate the station. Using the checklist provided with this manual, the trainer will sign off as the trainee masters each skill. This checklist remains with the trainee during the training process.

During the skills training process the trainee is expected to thoroughly read and review all the information on FCC policy, station policy and studio protocols that is included in training module three. Once the trainee has reviewed this material, read the handout on FCC policy and to taken the "obscenity quiz" the trainer should review FCC policy and the other materials in module three with the trainee. After this point and when the trainer has "checked off" on most of the skills checklist he or she should supervise the trainee as they take full responsibility for a one or two hour "demo" broadcast.

This broadcast should be during the trainer's show or be during a "fill" slot signed up for under the trainer's name. Program material should be consistent with the trainer's program or the block programming (if any) appropriate to the schedule and should (in case of music programming) consist of at least 30% new music. Prior to this broadcast the trainer should share with the trainee their experience(s) and suggestions on the issue of style and form in live programming. This two way discussion might include but should not be limited to the following topics:

- The concepts of smooth programming transitions (whether from song to song or between recorded and spoken program elements)
- Set dynamics (If the trainee is interested in on-air music programming)
- The uses and limits of background music or "bed".

- Personal style as an announcer, subtitled "…but please speak clearly in case someone is listening to what you say."
- Personal opinions and the "disclaimer"….

The trainee is expected to preview the music or program content prior to their "demo" broadcast and to include music from the station's new stacks as 50% of their material. The inclusion of recent recordings helps trainees broaden their vocabulary, familiarizes them with the challenges and rewards of incorporating varied programming into a live broadcasts and it better tests a trainees skills than the use of familiar, comfortable material

Trainers should make certain that the trainee's supervised on air broadcast incorporate as many checklist skills as possible and is in compliance with FCC and station policies. It's important that this demo is recorded so the trainee can review it privately.

Questions regarding music and programming policy and other station procedures covered in the "Protocol, Policy, Procedures" module should be discussed between the trainer and trainee prior to the next and final phase of the training program. Trainers and trainees alike are encouraged to refer policy and procedure questions to the training coordinators for further discussion and clarification.

When the trainee has completed to the satisfaction of the trainer:

1) the skills checklist

2) a supervised "demo" broadcast which in the opinion of the trainer shows skills competency

3) a complete read through and discussion of policy, procedures and protocols

4) the "Indecency Quiz"

Then the trainer can clear the trainee to "solo", that is, create their "solo" broadcast recording and must notify the training department and programmer director that the trainee is cleared to sign up for training fills. The point of training fills is to produce a great "solo" and be reviewed for on-air clearance as soon as possible. It is not a license to training fills for an extended period of time. So, plan on no more than two (perhaps three) training fill slots (1-3 hours each) to complete your "solo". Contact the training coordinators when you are done or just leave your recording, labelled with name, date and time of show, in the training box outside the office.

II. THE SIGNAL CHAIN AND FM BASICS

Haven't you always wanted to know how the WSCA signal gets from the studio out to our eager listeners? The following will help you to understand a little about that process.

A. FM Radio – What are radio waves anyway?

A radio wave is an electromagnetic wave propagated by an antenna. Radio waves have different frequencies, and by tuning a radio receiver to a specific frequency you can pick up a specific signal.

Audio signals usually occur with in a range of relatively low frequencies (from about 20 Hz to 20 kHz). In order for an audio signal to be transmitted as a radio signal it must first be transferred to a higher

frequency. This transfer is called modulation. US radio signals use two methods of modulation: Amplitude Modulation (AM) and Frequency Modulation (FM). WSCA is an FM station.

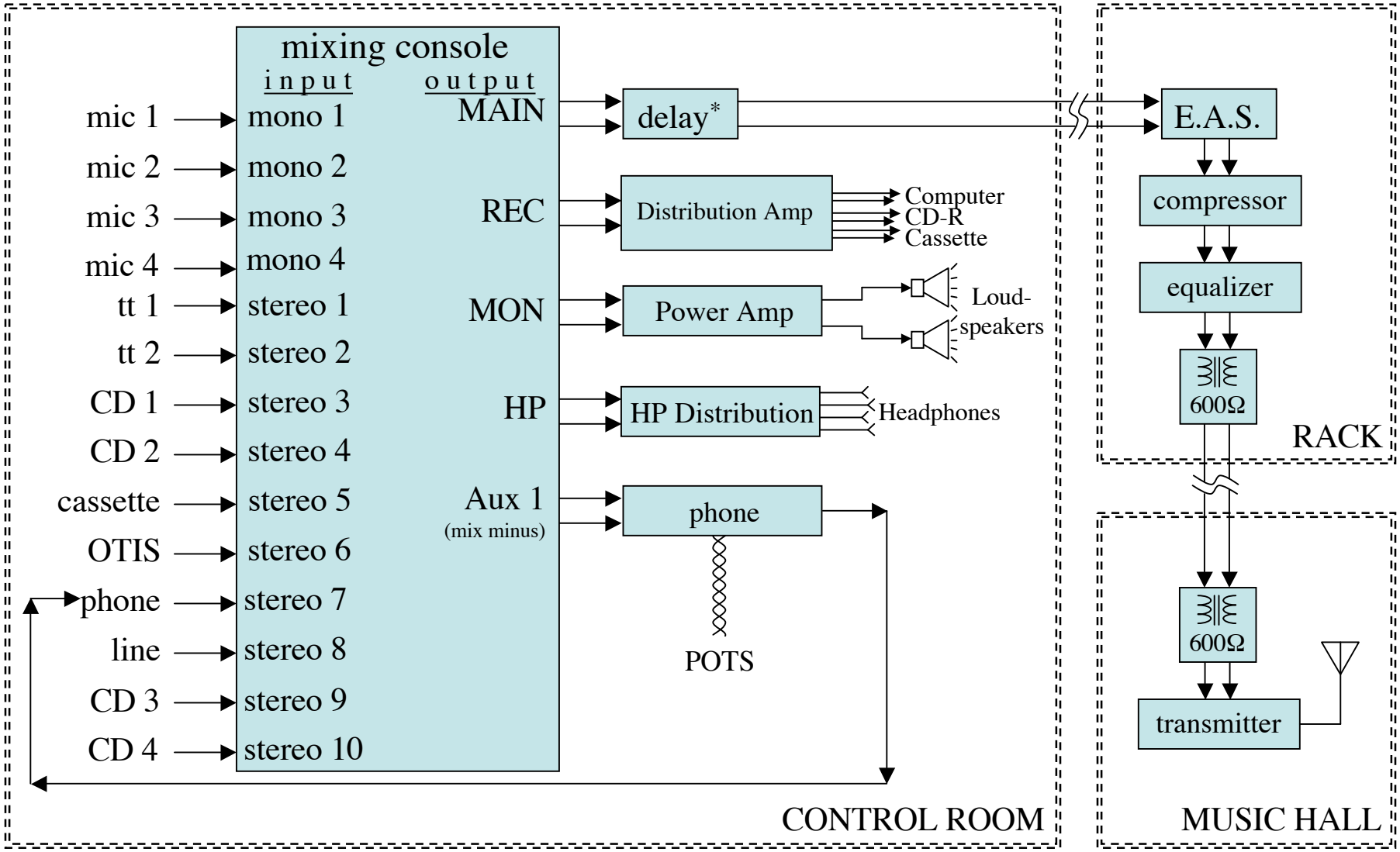
Using FM, the low frequency audio signal is combined with a higher frequency signal called a "carrier". The signal of the carrier is the number you turn to on the dial. In other words, the carrier for Portsmouth Community Radio is 106.1 Mhz. At the higher frequency, the audio is then able to be broadcast.

B. The WSCA Signal Chain – Where does it go and how does it get there?
The signal chain is the path that our audio travels from the CD players, microphones, etc. (also known as source devices) located in our studio to the broadcast antenna located at the Portsmouth Music Hall. See the diagram on the following page for further detail.

- *Sources*
  The sources in the studio are the devices that produce audio – either from prerecorded material or microphones.
- *Mixer*
  The sources are connected to the mixer in order to combine them. This is easier than having a switch to select between them (as you would on a home stereo), and lets us talk over music, fade between songs, etc.
- *Studio Head-End Rack*
  The equipment shown in the rack on the signal chain diagram is not accessible to the DJs. This equipment is used to condition the signal for transmission over dedicated telephone cables to the Music Hall.
- *Transmitter*
  The transmitter converts the low level audio signal that originates at the studio to a high power radio signal. This includes modulation (discussed below) and amplification. The output of the transmitter is applied to the broadcast antenna.

C. Signal Chain Interruptions -
If this signal chain is broken at any point, the audio originating at the studio won't reach the antenna and thus won't be broadcast. Fortunately, all of the devices in the signal chain requiring electrical power are supported by uninterruptible power supplies that will continue to provide power to the equipment during short power outages. So, even if the lights go off, we can still broadcast for a period of time. However**, if you become aware that no signal is being broadcast, notify the engineering department immediately. T**he phone number for Erik Pearce, co-chair of engineering is on a contact list posted above the studio mixing board.

WSCA-LP 106.1fm Signal Flow



III. OPERATING THE MIXING BOARD

A. What is a Board? - Mixing boards are used to combine a number of sound sources into one output, usually stereo. For example, if you were recording a rock'n'roll band using 8 microphones, you would need some way of combining the 8 signals together. In the case of WSCA, we need to switch from one source to another as well as blend (for example when a DJ transitions from one song to another, or when music is heard behind voices). The components of the board that you need to be familiar with include:

- Input Channels
- Gain
- Master faders
- Mute and Cueing
- Channel faders

(See "The 10 Second Tutor" and a detailed diagram of the board for more information)

B. Cueing – cueing is the process of previewing and/or readying a recording for broadcast. There are currently two "signal paths" with which you work in the studio. The first is the "on-air" path which is broadcast and heard by your audience. Materials listened to in the studio that are not being broadcast are referred to as being "in cue". To listen to a recording in cue:

1. Press the gray button labeled "solo". This will override the on-air broadcast in your headphones and in the studio monitors so you can listen to material other than what is being broadcast. This is important for previewing new music that you've never heard before to ensure it complies with FCC standards.
2. When finished previewing a recording for broadcast, make sure to take the channel is out of cue by releasing the solo button.
3. Stay in check with what is currently playing the air before engaging the next material.

C. Signal levels – Turntables, records, cds and voices all give out signals of varying strengths. It's the role of the DJ to maintain a consistent broadcast level regardless of the source (insuring that what the audience hears is neither too soft nor too strong). Meters located at the far right side of the board (above the main faders) display output level. The ideal output level of broadcast programming is at 0db, represented at the lower end of the yellow output LED's. Peaks (levels which are temporarily higher, then fall back) above 0db but still in the yellow portion of the LED are OK. Levels consistently in the green are two low and levels consistently in the red are two high and indicate that there is distortion present. The "peak" LED is a red light above each channel fader that indicates a input signal level is distorting when it peaks.

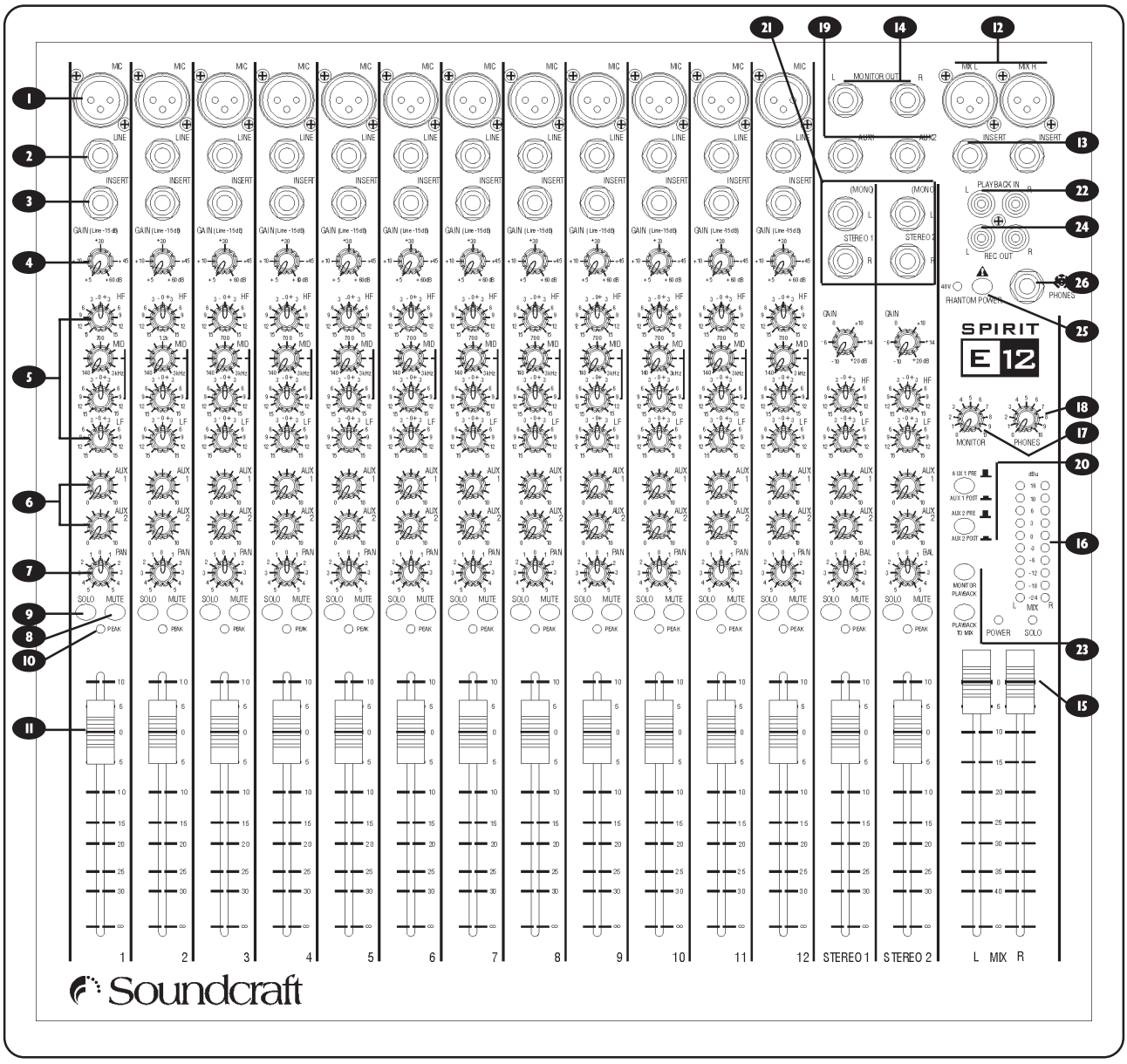
1. Faders located at the far right side of the board adjust the left and right channel board output. Individual faders control the individual levels of each input on the board. The use of faders is discussed more fully below Individual variations in program content and signal strength are adjusted with the individual channel faders.

D. Input Selection – The process of choosing what the DJ or operator is going to broadcast. The current in-studio WSCA inputs include:

- 4 microphones
- 4 CD players
- 1 Cassette deck

USER GUIDE

Overview



To get you working as fast as possible, this manual begins with a 10 second tutorial. Here you can find quick information on any feature of the console, and a page reference where you can find a more detailed explanation.

SPIRIT E SERIES

THE 10 SECOND TUTOR

1 MIC INPUT (XLR) Connect Microphones here. If you are using a condenser mic, ensure phantom power is supplied by pressing the switch at the top of the master section 25
WARNING: Do Not apply Phantom Power before connecting a microphone

2 LINE INPUT (¼" Jack) Connect Line level sources here, e.g. Synth, Drum Machine, DI etc

3 INSERT POINT (¼" Jack) Connect Signal processors here, e.g. Compressor, Gate etc

4 GAIN CONTROL Adjust this to increase or decrease the level of the incoming signal

5 EQ STAGE Adjust these controls to change the signal tone (the character of the signal)

6 AUX SENDS Adjust these controls to change the level of the signal to an FX unit or an artist's monitors (headphones/in-ear/stage monitors). Aux 1&2 are switchable pre/post fade

7 PAN CONTROL Use this control to position the signal within the stereo field

8 MUTE SWITCH When this is pressed you will hear no signal from the channel (post-mute signals)

9 SOLO When pressed the signal will appear on the monitor outputs - use this to monitor the post EQ signal from the channel

10 PEAK LED This is used to indicate that the signal close to distorting (clipping) on a specific channel

11 INPUT CHANNEL FADER This is used to control the level fed to the Mix Bus and post-fade sends

12 MIX OUTPUTS (XLR) Connect these to your analogue recording device, or to your amplification system

13 MIX INSERTS (¼" Jack) This is a pre-fade break in the signal path which can be used to feed a dynamics or mastering device. The signal is sent from the tip of the jack plug and the return path comes back in on the ring of the jack plug

14 MONITOR O/Ps (¼" Jack) These are used to feed your monitoring system. This can be directly connected to powered monitors, or indirectly via an amplifier to standard monitors

15 MASTER FADERS These faders control the overall level of the mix bus

16 MAIN METERS These show the level of the mix outputs. When the SOLO LED is lit, the meters show the level of the signal sourced

17 MONITOR CONTROL This controls the level of the signal sent to your monitoring system

18 PHONES CONTROL This controls the level of the signal sent to the headphones jack socket

19 AUX OUTPUTS (¼" Jack) These two outputs can be used to send the channel signal to an FX unit or an artist's monitors (headphones/in-ear/stage monitors). Aux 1&2 are switchable pre/post fade

20 AUX CONTROLS These two switches globally switch the AUX1 and AUX2 feeds respectively, on all the input modules to be either pre or post-fade

21 STEREO INPUTS (¼" Jack) These two inputs can be used to connect line level stereo inputs from keyboards, sound modules, samplers, computer based audio cards etc. These inputs pass through a normal channel strip, with EQ, Auxes and a Balance control

22 PLAYBACK INPUTS (RCA Phono) Here you can connect the playback from your recording device

23 PLAYBACK CONTROLS Use these to control the playback signal. The MONITOR PLAYBACK switch sends the signal to the monitor outputs and phones, whilst the PLAYBACK TO MIX switch sends it to the main mix

24 RECORD OUTPUTS Here you can connect the input to your recording device

25 PHANTOM POWER Press this to switch the phantom power (48V) on for condenser microphones
WARNING: Do Not apply Phantom Power before connecting a microphone

26 HEADPHONES (¼" Jack) Plug your headphones into this socket

- 2 Turntables
- 1 free input for portable devices (iPod, laptop)
- 1 telephone line input
- OTIS (computer generated music programming)

E. Fading – Changing the signal level (output) of an input source (for example when switching from one recording to the next). Changes are typically made gradually.
   1. When do you fade?
      - When blending one input to another
      - When transitioning from one program to another
      - Your DJ/trainer will demonstrate fading techniques

F. Passing the Torch – Turning the studio over to another programmer.
   The most important thing to remember with regard to this is to be considerate. It's best to prepare the studio (tidy the counter, replace music, file logs etc.) for the next programmer, prior to their arrival. Strive to leave it the way you'd like to find it yourself.

   In general, when making the transition you'll want somebody's music playing while you actually switch places. Different programmers have different routines so plan to work together with the programmers before and after you to make transitions as smooth as possible. For example, when switching places with the next programmer you can:
   After your last track has played, say goodbye to your listeners and let them know who is coming up next, the name of the show, and what time it will end. You can then start the next programmer's first track and take out your last. After you switch seats, don't forget to sign out on the operating log and have the next programmer sign in.

IV. OPERATING THE MICROPHONE

– There are 4 microphone inputs on the mixing board. However, music DJs will generally only use a single mic. When using more than one microphone, check to make sure they are all hooked up to the mixing board, and that the gain levels are adjusted to the needs of each speaker.

A few of the many voices of WSCA's Audio Theater.

A. The microphone "sweet spot" – every microphone is different and learning to use them correctly requires practice and experience.
   - Adjust the mic stand so that you don't need to strain to speak into the microphone
   - Place your mouth 4-6 inches or closer to the microphone.
   - Speak directly into the microphone, not into the sides.

B. Projecting your voice (Microphone etiquette)
   - If you are a soft talker learn to project your voice strongly and maintain a consistent volume.

V. HEADPHONES – Wearing headphones allows you to better monitor all aspects of the broadcast

- Headphones are plugged into a headphone amplifier which is connected to the mixing board.
- Each headphone set has its own volume control.
- Using headphones is important in developing good microphone technique and ensuring good sound quality.
- "Monitor playback". This button is located below the red monitor pot and above the left channel main fader. The position of this button determines what signal is goes out to the studio monitors and headphones. When the button is depressed the output signal is our "on-air" signal summed to mono, which is brought into the board from an FM tuner locked on 106. When the button is in the up position the output signal is in stereo and is coming direct from the board mix itself. Leave the button down! If you listen to the board mix, you will be unaware of our actual broadcast quality.

VI. OPERATING THE CD PLAYERS – There are two CD players in the studio – a Denon DND4000 and a Marantz CDR510. Manuals for both CD players are located in the studio in a black binder labeled "Equipment Manuals". They are similar to home CD players but have advanced features for studio use.

A. The Denon is the primary unit. The buttons you will use are: (see illustration)

- Cue - pressing the cue button while in play mode brings you to the beginning of the music on the displayed track (some tracks have dead space before the music starts (called "dead roll").
- Play/Pause – dual mode control that allows you to pause when in play mode or play when track is paused.
- Push Enter (also the "track select knob") – dialing this left to right searches through the tracks.
- Continuous/Single – allows you to switch between continuous and single modes (**continuous** plays an entire CD straight through, single stops after a single track).
- Time Total – displays elapsed time or remaining time on the track. If pushed for more than one second it displays the total time of the disk.
- Open/close
- For more details see the diagram and playback instructions included in this manual.

B. The Marantz CD player is used primarily to make in-studio recordings of station broadcasts. . It is both a recorder and a player and so can also be used as a playback device. Each of the two drawers functions independently. The left drawer is a recorder. The right had drawer is a back-up CD player. Ask your trainer for more information on the Marantz and also refer to the pages from the Marantz owner's manual included at the end of this document as an addendum.

VII. OPERATING THE TURNTABLES (the studio currently has 2 turntables)

A. Cueing - Cueing a song from a record (called "back-cueing") must be done manually and requires practice and always involves using one of the two dedicated turntable inputs on the mixing board. Records take a bit of time to get up to speed. Thus, when preparing to play a record, you must back it up ½ to ¾ of a revolution so that it is at the correct rpm when the desired song plays. "Slip-cueing" is a second way to start a record. Ask you DJ trainer about this method.

B. Cleaning – records should be cleaned before use (using the disk-washer).
C. Signal Levels – Typically, record signal levels come in lower than other sources such as CDs. Watch your levels and adjust accordingly.
D. Remember – turntables are less stable than a CD player. Be careful not to jostle or bump them when a record is playing.

VIII. OPERATING CASSETTE PLAYERS - Don't rely on cassette material for your show! Sound quality is low. We recommend only using this as a backup.

IX. TELEPHONE INTERFACE: AKA "THE GENTNER"

The Gentner phone hybrid is the interface device between the telephone and the studio mixing board and is wired to accept incoming calls on 430-9722 (line one) from a studio phone extension. It is located to the right of the mixing console in the small black rack which also contains a microphone amplifier and a broadcast digital processor. The Gentner modifies the phone signal so it can be input into the board and sends out a board mix to the caller on the phone.

- First confirm that the caller is on line one, 430-9722.
- Manually pick up the handset, greet the caller as you would at home and then put the call on hold and the handset in the cradle ***OR*** skip that step altogether and ….
- Put both your mic and the channel on the board labeled "telephone" in cue (depress the solo buttons) and then pick up the line by pressing the "on" button on the Gentner. You just picked up the phone and put it in cue and can talk to your caller off air.
- To put the caller on air simply fade up the "telephone" fader to an appropriate level.
- The Cue button on the Gentner is not used. Putting the telephone "in cue" does not require the use of this button.

X. USING PORTABLE DEVICES – Laptops, iPods and other portable devices can be conveniently plugged into the board. The dedicated input for portables is labeled "Portable Line In". The cord to connect the portable device to the mixing board is labeled and is permanently plugged into the board. Using a portable device to pre-record your show is quick and easy, but it is no substitute for working the board with your personal touch!

XI. OTIS

A. What is OTIS? OTIS is our name for both the computer and the software controlled music database (essentially an automated music jukebox) that is located in studio. OTIS is displayed on the monitor to the right of the console. This monitor also displays information from the national weather service – they cannot be viewed simultaneously. To switch between the two, simply hit the scroll lock button (upper right on the keyboard) twice in quick succession.

- OTIS runs continuously in the background even while live radio content is being broadcast. Song title and time remaining are shown at the top of the screen.
- When is OTIS used? Whenever there is no live person to run the station. DJs use OTIS when their show is over and there is no show following it.
- How is OTIS cued up? OTIS has a fader labeled "computer" on the mixing board. If possible wait for the beginning of the next track before fading into OTIS.
- The computer known as OTIS is also used for accessing Audacity recording softwareon the station file server. When OTIS is connected to the file server via VNC (Virtual Network Connection software), the Audacity recording program will automatically be

open. Generally speaking, An Audacity icon is located in the task bar running in the background when OTIS is running in the foreground. If it is not found in the task bar, you will have to manually make the connection to the station file server by clicking the VNC icon either in the task bar or on the desktop.

- **The use of "OTIS" is limited to the OTIS program and accessing Audacity recording software on the station file server.**

XII. STUDIO COMPUTER

A. The studio computer shares a monitor and keyboard with OTIS. To switch between the two, simply hit the scroll lock button (upper right on the keyboard) twice in quick succession. It serves two primary purposes:

- The National Weather Service's Maine forecast office website is this computer's home page. This is the programmer's source for the weather report that is a routine part of our broadcast hour. If you use the computer for another purpose please switch back to the NWS website at the end of our program.
- The studio computer is internet enabled to allow DJ's to responsibly access news items, music and other potential program material from the studio. Like the other station computers internet access is not provided for unlimited personal 'web browsing".

XIII. THE EMERGENCY ALERT SYSTEM

A. History:

"This is a test of the Emergency Alert System—this is only a test…" If you have heard or seen these words on a radio of television station then you're acquainted with the Emergency Alert System (EAS).

In 1951, President Harry Truman established CONELRAD (Control of Electromagnetic Radiation) as the first national alerting system. CONELRAD later became the Emergency Broadcast System (EBS) which was intended to provide the President with a means to address the American people in the event of a national emergency. Through the EBS the President had access to thousands of broadcast stations to send an emergency message to the public.

In 1994, to overcome some of the limitations of the EBS system, the Federal Communications Commission (FCC) replaced the EBS with the EAS. The FCC designed the EAS in cooperation with the National Weather Service (NWS) and the Federal Emergency Management Agency (FEMA) and each agency plays a role. The FCC has oversight regarding the technical and operational requirements of the EAS and ensures that state and local EAS plans conform to the FCC's rules and regulations. The NWS provides emergency weather information to alert the public about dangerous conditions. FEMA provides direction for state and local emergency planning officials to plan and implement their roles in the EAS.

Some changes from the EBS include:

- The EAS allows broadcast stations, cable systems, participating satellite companies, and other services to send and receive emergency information automatically, even if these facilities are unattended.

- The EAS is designed so that if one link in the dissemination of alert information is broken, the entire system does not fail.
- The EAS also automatically converts to any language used by the broadcast station or cable system.

As with the EBS, the EAS provides the President and federal authorities with a network of broadcast stations, cable and satellite TV providers capable of quickly distributing emergency information to the general public. Because the EAS system shares digital bandwidth with the National Oceanic and Atmospheric Administration's Weather Radio (NWR) this allows NWR signals to be decoded by the EAS equipment at radio and television stations. This enables the system to be used by state and local officials to issue weather-related emergency information targeted to a specific area.

In 1997, EAS replaced the weekly (on-air) "only a test" broadcast notifications used by the EBS with less obtrusive weekly internal tests and monthly on-air tests. All AM, FM, and TV broadcast stations, as well as cable systems, with 10,000 or more subscribers, use these procedures.

B. EAS tests and activations:

Located in the studio head-end rack at the last stop on the station signal chain is an EAS receiver. This receiver automatically monitors incoming communications from the EAS. Located in the on air studio is the EAS studio handbook; please always make sure it ends up in the studio when you are finished reading it.

In case of monthly tests, the EAS receiver automatically mutes our programming and broadcasts the test announcement over our FM frequency. If the timing of the monthly test corresponds coincides with your show and you are monitoring the on-air broadcast you may will hear the test. If you are monitoring the output of the studio board, however, you will be unaware that your program was briefly interrupted. The schedule of these tests is kept in a log next the EAS receiver where the time and date of these tests are recorded in by a member of the engineering department once they have been received.

EAS activations are either national or state/local. All tests and activations are preceded two tones issued by the EAS receiver. In the rare case of a national activation our station's broadcast will be interrupted by the following message:

"This is an Emergency Action Notification requested by the White House. All broadcast stations will follow activation procedures in the EAS Operating Handbook for a national level emergency. The President of the Unites States or his or her representative will shortly deliver a message over the Emergency Alert System".

State and local activations are more common. Page nineteen of the EAS handbook details the type of events which may cause a state or local activation of the EAS – most often they are issued by the NWS in case of threatening or extreme weather. When these activations are received a bell like tone sounds repeatedly at the EAS receiver and a message is sent to the printer located

adjacent to the receiver. These messages are stored in the print spooler; a blinking light will appear at the print button, when there are messages ready to print. You do not need to do this! The messages are shorthand, coded and somewhat hard to decipher. Our participation in these alerts is optional! Our broadcast area is covered by several larger, more powerful stations that are responsible for broadcasting these alerts. However, if the alert is weather related, you will find the same information on the National Weather service website which is the homepage on the in studio computer. Feel free to pass on this valuable weather information to our listeners as a public service, especially if the notification is specific to Portsmouth and the immediately surrounding communities.

Some of the happy faces of WSCA's Youth FM.

On-air skills and studio equipment skills checklist:

DJ/trainer please initial and date:

_____ Understanding signal chain: Discuss, locate signal chain equipment in head end rack, and review with trainee.

_____ Mixing board and sources: Identify major controls and displays on the mixing board and their uses including faders, gain controls, mute and solo buttons, main LED's and peak LED's..

_____ Demonstrate proper microphone technique. Discuss mic levels compared to signal levels.

_____ Discuss and demonstrate how different material has inherently different levels (hot signals vs. weak signals).

_____Discuss distortion and peak output levels.

_____ Discuss and demonstrate the use of the "cue" channel.

_____Demonstrate proper output levels and verify the trainee is aware of and maintains appropriate board output levels

_____Discuss transitions between different recorded materials and different programs

_____Share experiences re: "Passing the torch"

_____Have trainees make a brief recording and listen to their recorded on-air voice. Discuss…

_____Demonstrate adjustment of headphone levels.

_____ Check trainee for proficiency in cross fading.

_____Demonstrate the use of monitor playback button. Discuss monitoring the board vs monitoring off air broadcast.

_____Demonstrate basic playback operation of all CD decks. Check trainee's proficiency with all CD players.

_____Demonstrate the proper use of turntables.

_____Demonstrate cueing up a record in preparation of playback. Demonstrate a slip cue

_____Demonstrate proper outputs levels and verify the trainee is aware of and maintains appropriate board output levels

_____The Gentner: Demonstrate its correct use. Make a cell phone call or call from the fax line and test the trainee's ability to bring up the phone and talk with the caller in "cue" mode. Show the trainee around the OTIS program and how to switch back and forth between OTIS and the studio computer.

_____Demonstrate to the trainee how to find the NWS weather report. Make sure they can find it quickly from a situation where OTIS is displayed on the studio LCD monitor.

_____EAS system DJ/trainer and trainees read this part of the training manual over and find the pink EAS binder in the studio.

MODULE THREE: PPP - Protocol, Policy, Procedures

I. FCC REGULATIONS

John bringing his FCC-friendly voice to the airwaves.

1. Profanity – The FCC strongly prefers that radio broadcasters completely ignore the existence of sex and excrement. This includes references to oral sex, anal sex, or masturbation. Every DJ agrees not to say, or play music that contains, the "seven dirty words". Brace yourself: Shit, Fuck, Piss, Cunt, Cocksucker, Motherfucker, Tits. These words are by no means the only things that the FCC regulates. Other words that are blocked from the station's available vocabulary are derogatory terms towards any group as a result of its race, gender, sexual orientation, or physical handicaps. Hate speech and hate music are not permitted at WSCA.

   Because of enforcement power of the FCC our station these are not lapses that can be overlooked. A SINGLE FINE COULD SHUT US DOWN. You are expected to use your good judgment when you are on the air. The FCC may reduce fines and penalties if it finds that pre-emptive disciplinary action has been taken against members who violate these standards. Therefore, we often have no choice but to penalize DJs in the case of any complaints brought to us by the community. If any of these words are spoken on air, WSCA retain the right to expel you from your program for any period the station management determines is appropriate.

2. Safe Harbor – There is an FCC policy of "Safe Harbor" for broadcasting between the hours of 10PM and 6AM. Because of our role in the community, we have elected to honor a safe harbor period just within that, running from the hours of 11PM to 5AM. Minor infractions, such as cursing, will be tolerated between the hours of 11 and 4AM, so long as they occur in the music. At no point is a DJ's on-air banter granted safe harbor, and this should not be considered a license to engage in or play music that would be considered obscene.

3. Content vs. Speech: While this Safe Harbor period loosens restrictions on the content of material played during a broadcast, it does not loosen any rules regarding what can be said over the microphone. No matter what time of day, it is NEVER acceptable for any Programmer, guest, or visitor during a broadcast to use profane language. Again: you may be able to *play* it from 11 PM until 5 AM, but you cannot *say* it.

4. What If? Read the Indecency Primer included in this manual and then complete the Indecency Quiz. If you have any questions about either discuss them with your DJ/trainer.

5. Station ID - The FCC mandates that we broadcast a scripted legal ID at the top of every hour. It reads "The time is now ___ and you are listening to WSCA-LP FM 106.1 Portsmouth Community Radio".

GARVEY SCHUBERT BARER

APRIL 2004

AN INTRODUCTION TO INDECENCY

The FCC's indecency standard is both amorphous and complex. This memo gives some guidance as to its meaning by analyzing the definition of indecency and summarizing FCC rulings.

In 1987, the FCC replaced its "seven dirty words" indecency standard with a "generic" definition of indecency. Since then, the Commission has levied indecency fines mounting to millions of dollars. Recent fines have been as high as $755,000, and pending legislation could push the maximum fine to $3 million or more.

Hours of Enforcement

Indecent speech is speech protected by the First Amendment. Courts have ruled that indecency can be "channeled" but not banned. The FCC implements this distinction by enforcing its indecency policy between the hours of 6:00 a.m. and 10:00 p.m. The hours between 10:00 p.m. and 6:00 a.m. are regarded as a "safe harbor" period during which indecent material may be aired without FCC sanction.

WHAT DOES THE FCC CONSIDER TO BE "INDECENT"?

Definition

The FCC considers a broadcast to be indecent if it contains "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs."

WHAT DOES THAT MEAN?

Approach taken by the FCC

The FCC considers three factors in determining whether material is indecent. The first factor is the *explicitness or graphic nature of the material*. The issue is whether, in context, the material depicts or describes sexual or excretory organs or activities. Because the meaning of works or images is not always clear, and because the definition of indecency encompasses innuendo and double-entendre, the Commission first seeks to determine whether material has an "unmistakably" sexual or excretory meaning.

The second factor is whether the material *dwells on or repeats sexual or excretory matters at length.* This factor has been virtually eliminated by the FCC's ruling that Bono's use of the "F" word during the Golden Globe awards was actionably indecent, even though the word was used only in "isolated" and "fleeting" circumstances.

The third factor is *whether the material panders, titillates or is used for shock value.*

It is <u>not</u> necessary that material satisfy all three factors. For example, material that has an "unmistakably sexual" meaning may be indecent even if it is not titillating or pandering in nature.

HOW DO I KNOW IF MATERIAL IS "OFFENSIVE"?

Offensiveness

Material is offensive if it offends the "average" broadcast viewer or listener. Commission staff, and ultimately the Commissioners themselves, decide what the average person finds offensive. Examples of the Commission's findings include: popular songs which contain repeated references to sex or sexual organs (*e.g.*, "I Want To Be A Homosexual," "Penis Envy," "Walk with an Erection," "Erotic City," "Jet Boy, Jet Girl," "Makin' Bacon"); DJ banter concerning tabloid sex scandals (*e.g.*, Vanessa Williams' photographs in *Penthouse* and a honeymooner whose testicle was caught in a hot tub drain); discussions between DJs and callers concerning intimate sexual questions (*e.g.*, "What makes your hiney parts tingle?"; "What's the grossest thing you ever put in your mouth?"); dirty jokes or puns ("Liberace was great on the piano but sucked on the organ"); non-clinical references to gay or lesbian sex, masturbation, penis or breast size, sodomy, erections, orgasms, etc.; description or simulation of various sexual acts; and the seven dirty words (shit, fuck, piss, cunt, cocksucker, motherfucker, tits). References to oral or non-heterosexual sex are typically found to be "patently offensive." The FCC does not ask for any evidence on the issue of whether material is "offensive." In one instance, however, it reversed a decision that the hip-song, "Your Revolution," was indecent, based, in part, on evidence that the performer, Sarah Jones, was invited to perform the song in high schools and junior highs.

An Introduction to Indecency by John Crigler, Garvey Schubert Barer.
John Crigler is an owner, Communications Group at Garvey Schubert Barer in its Washington D.C. office. He can be reached at 202-965-7880, or jcrigler@gsblaw.com. *The information presented here is intended solely for informational purposes and is of a general nature that cannot be regarded as legal advice. Please consult a communications attorney if you have questions about the application of the indecency standard to particular situations.*

National Standard

MY STATION IS IN LOS ANGELES. COMMUNITY STANDARDS ARE DIFFERENT THAN IN BELL BUCKLE, TENNESSEE. DOES THAT PROTECT ME?

No. The standard applied is a *national* standard based upon what the Commission believes to be indecent.

No Children – No Defense

MY STATION IS COMPLETELY ORIENTED TO AN ADULT AUDIENCE. IF WE GET A COMPLAINT, CAN'T WE SIMPLY SHOW THAT CHILDREN DON'T LISTEN TO OUR STATION?

No. The FCC has taken the position that all broadcast stations must comply with its indecency policy, no matter what their target audience. The only defense that the FCC will consider is a study which shows that there are no children listening to any station in the market at the time the indecent material aired.

Liability for Song Lyrics

THE ON-AIR STAFF AT MY STATION REALLY TOE THE LINE. WE MAKE SURE THAT NONE OF THE PATTER GOES TOO FAR. SOME OF THE SONGS THAT WE AIR ARE A BIT ON THE RACY SIDE, HOWEVER. THE COMMISSION DOESN'T FINE STATIONS FOR AIRING NATIONALLY-DISTRIBUTED RECORDINGS BY WELL KNOWN ARTISTS, DOES IT?

It sure does. It fined a station $25,000 for airing "Candy Wrapper" (a song in which various candy bar names symbolize sexual activities) and the Monty Python song "Sit on my Face," which contains the lyrics "Sit on my face and tell me that you love me… life can be fine, if we both sixty-nine." The Commission fined a Las Vegas station $2,000 for airing a Prince song that repeatedly used the word "fuck."

Fleeting and Isolated Instances

MY STATION HAD NO INTENTION OF AIRING ANYTHING INDECENT. SOMEHOW, A CONVERSATION BETWEEN MY DJ AND A CALLER GOT A LITTLE BIT BAWDY. THE COMMISSION WOULDN'T FINE ME FOR THAT, WOULD IT?

Yes, it would. The Commission has repeatedly rejected arguments that the indecency policy interferes with the spontaneity of talk or call-in shows. Although the Commission has stopped short of requiring that all sources of broadcast programs install delay systems, it has strongly "encouraged" networks and broadcast stations to "undertake such technological measures," and has noted that delay/bleeping systems can now block fleeting words with "ease."

A STATEMENT MADE BY THE DJ WAS A ONE-TIME THING. HE SAID AN OFFENSIVE WORD ONCE, REALIZED WHAT HE HAD DONE AND MOVED ON TO A TOTALLY DIFFERENT TOPIC. DOESN'T THE COMMISSION RECOGNIZE THAT PEOPLE ARE HUMAN AND MIGHT SLIP UP NOW AND THEN?

That notion now seems quaint. In the past, the Commission dismissed complaints which merely cited the broadcast of isolated words or phrases, and stated that it would "not necessarily" take action against "the isolated use of unplanned expletives during live coverage of news or public affairs programs." Any tolerance the Commission once had for fleeting or isolated instances ended with the Golden Globe decision. That decision puts everyone on notice that even a single occurrence of a single expletive may be a violation of indecency standards.

Innuendo Counts; Humor Doesn't

A DJ AT MY STATION NEVER ACTUALLY USED ANY "DIRTY" WORDS, BUT HE DID A HILARIOUS SKIT BASED ON INNUENDO. THE COMMISSION CAN'T GET US FOR THAT, CAN IT?

It sure can. Material may be indecent even if it does not contain graphic descriptions of sexual activity. An indirect allusion may be deemed offensive "if it is understandable and clearly capable of a specific sexual or excretory meaning which, in context, is inescapable." WIOD(AM), Miami was fined $10,000 for airing material such as "Butch Beer," a satiric commercial which, in the Commission's view, contained an "unambiguous …. lesbian theme." A station's humorous or ironic intent is not a defense. In fact, the Commission has emphasized that the broadcaster's intent is irrelevant. The only issue is whether the material is or is not indecent.

Importance of Context

WE BROADCAST A DISCUSSION ABOUT THE USES OF CONDOMS. SOME OF THE LANGUAGE IS PRETTY GRAPHIC. DOESN'T THE COMMISSION RECOGNIZE THAT A STATION SHOULD AIR PROGRAMMING THAT IN OTHER CONTEXTS COULD BE CONSIDERED INDECENT?

The Commission's definition of indecent programming explicitly recognizes that context *is* important. Material contained in political advertisements, news and public affairs programs has been found not to be offensive because of "context." For example, the Commission denied a complaint against a political ad in which a mayoral candidate opposed the incumbent's proposal to buy a clock for the City Hall with the rallying cry, "clocksuckers." It rejected a complaint against a segment of "All Things Considered" featuring a wiretapped conversation with reputed gangster John Gotti, in which he repeatedly used variations of the word "fuck." It also denied a complaint against the telecast of a high school sex education class. But context is not an easily defined concept, nor a sure-fire defense. The Commission fined a station $4,000 for a program in which two DJs read from and commented on a *Playboy* interview with Jessica Hahn. In that ruling, it rejected arguments that the DJ's remarks were essentially news commentary and warned that "while the newsworthy nature of broadcast material and its presentation in a serious, newsworthy manner would be relevant contextual considerations in an indecency determination, they are not, in themselves, dispositive factors." The Commission reached a similar conclusion in fining station

KRON-TV, San Francisco, $27,500 for an interview with performers in a stage production of "Puppetry of the Penis." During the interview, included in the morning news program, one of the performers exposed his penis.

I DOUBT THAT ANYBODY WOULD TUNE IN TO A DISCUSSION OF SAFE SEX JUST TO GET THEIR KICKS. I THOUGHT THAT THE COMMISSION WAS ONLY INTERESTED IN THE PANDERING SKITS THAT SOME OF THE DRIVE-TIME DJs ENGAGE IN.

Beyond Pandering and Shock Value

Not true. Material may be indecent even if it is not pandering or titillating in nature. Songs such as "Penis Envy," "Makin' Bacon," and "Erotic City," were held to be indecent because they contained lewd sexual references, even though those references may not have been titillating. In one instance, the Commission found that a licensee had aired indecent programming when it broadcast excerpts from a critically acclaimed play about a person dying of AIDS.

DOESN'T THE MERIT OF A PROGRAM COUNT FOR SOMETHING?

Merit is Only One Factor

The merit of a program is a factor to be assessed in determining whether a program is indecent, but the Commission has said that merit is "simply one of many variables, and it would give this particular variable undue importance if we were to single it out for greater weight or attention than we give other variables." The Commission refused to issue a declaratory ruling that James Joyce's *Ulysses* was not indecent, and denied a complaint against a reading from *Ulysses* primarily on grounds that the reading occurred in the safe harbor period. No indecency complaint has yet been denied solely on the grounds that the material was meritorious.

HOW DO I KNOW IF A COMPLAINT HAS BEEN FILED AND WHO'S OUT TO GET ME?

Complaint Process

You may not know the answer to either question. Complaints can be filed anonymously and are not required to be served on the subject of the complaint. If FCC staff determine that the complaint raises an issue of whether indecent material was broadcast, they will send a letter of inquiry asking the station to confirm or refute the allegations made in the complaint.

THEN WHAT?

If the FCC concludes that a violation has probably occurred, it issues a Notice of Apparent Liability ("NAL") which proposes a fine. The station is given a chance to contest the NAL. Based on the station's response, FCC staff will rescind or modify the NAL, or issue a Forfeiture Order.

HOW SOON AFTER A BROADCAST DOES A COMPLAINT HAVE TO BE FILED?

When the FCC adopted the expanded definition of indecency in 1987, it said that complaints should be filed "promptly" after the incident. It has not strictly enforced that requirement, however, and has accepted complaints filed more than a year after the incident.

YOU MEAN THERE ISN'T ANY STATUTE OF LIMITATIONS?

There is, but it could be as long as eight years – the length of a license term. The rules prohibit a forfeiture "if the violation occurred more than one year prior to the issuance of the appropriate notice or prior to the commencement of the current license term, whichever is earlier." In effect, complaints can be filed at any time during an 8-year license term.

IS THERE A DIFFERENCE BETWEEN OBSCENITY AND INDECENCY? THEY SOUND THE SAME TO ME.

There are several important legal distinctions, but here are the basics. Indecent material: (1) need not be pornographic, i.e. it need not appeal to "prurient interests"; (2) the indecency standard is based on "contemporary standards for the broadcast industry," a national rather than local standard; (3) the indecency law is enforced by the FCC, rather than criminal law authorities; (4) there is no "safe harbor" period for obscenity, i.e. obscenity is not protected by the First Amendment; and (5) the "merit" of a work is an absolute defense to a charge of obscenity, but only one "variable" in the determination of whether the work is indecent.

IS PROFANITY SOMETHING DIFFERENT FROM EITHER INDECENCY OR OBSCENITY?

Yes. The relevant statute prohibits the broadcast of "obscene, indecent, or profane" material. The FCC's decision to regulate "profanity" is new, however. In the Golden Globe decision, the Commission found that even if the "F" word used by Bono was not indecent, it was profane, and could be regulated as "vulgar, irreverent or coarse" language. The Commission defined profanity as language that denotes "personally reviling epithets naturally tending to provoke violent resentment or denoting language so grossly offensive to members of the public who actually hear it as to amount to a nuisance." The Commission will apparently regulate profanity during the same hours as indecency.

GOSH (IF I CAN STILL SAY THAT), WHAT ELSE?

Well, possibly violence. The FCC may investigate the effectiveness of the v-chip installed in new TV sets, and explore additional ways of regulating violent content on TV – and possibly radio.

Fines

HOW DOES THE FCC DETERMINE WHAT FINE TO IMPOSE?

The FCC has considerable discretion to set fines, and will consider such factors as the extent and gravity of the violation, any history of past offenses and the ability to pay. Currently, the maximum fine for a single violation is $27,500. This fine can be multiplied if the violation occurs in more than one program, or if a program is aired on more than one station. The Commission has also made it clear that, in the future, it will impose fines for each *utterance* of an indecent word. Thus a single program may now result in multiple fines.

Even more commonly, the Commission has announced that it may, in appropriate circumstances, initiate a proceeding to revoke a broadcast license, and that it may consider indecency violations in deciding whether to renew a broadcast license.

Remedial Action

WHAT SORT OF PREVENTIVE MEASURES CAN I TAKE?

Solutions will vary from station to station, but here are a few general suggestions:

(1) Adopt a station policy about indecent and profane material;
(2) Educate all on-air and production staff about that policy;
(3) Screen all recorded material before it is broadcast;
(4) Institute a delay system for high-risk live broadcasts;
(5) Investigate any violation of station policy immediately; and
(6) Take swift disciplinary action if there is a violation of station policy.

SHOULD I CALL THE FCC IF I DISCOVER THAT INDECENT MATERIAL HAS AIRED ON OUR STATION OUTSIDE OF THE "SAFE HARBOR" PERIOD?

No. The FCC doesn't ask stations to report indecent broadcasts, but it does expect them to take immediate remedial action. Fines may be substantially reduced if a station can show that it took unprompted disciplinary action against those who aired indecent material.

HOW DO I KEEP TRACK OF FCC DECISIONS?

The FCC publishes a useful guide to indecency law and a catalogue of recent indecency decisions on its web site. *http://www.fcc.gov/eb/broadcast/opi.html.*

Stay Tuned

WHAT'S NEXT?

Expect more: more FCC rulings, more Congressional authority to regulate content and more severe penalties for violations of content-related regulations. Indecency complaints are likely to increase, as are the sizes of indecency fines. The definition of indecency may be stretched even further, and profanity may emerge as an entirely new form of regulated content. Content regulation is back. Stay tuned.

This Indecency Primer is published by Garvey Schubert Barer. It contains information of a general nature that cannot be regarded as legal advice. Please consult a communications attorney if you have questions about the application of the indecency standard to particular situations. You may contact John Crigler by e-mail at jcrigler@gsblaw.com or call him at 202-965-7880.

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Test Your ***IQ***:

INDECENCY QUOTIENT

This Indecency Quiz was created by John Wells King, a law partner in the Communications Group of Garvey Schubert Barer in Washington DC, and is sponsored by Jacobs Media, a Detroit-based Radio Consulting Firm.

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What's your Indecency IQ? Be an FCC Commissioner-for-A-Day and test your knowledge about how the FCC interprets and enforces the indecency rule.

Twenty-five correct answers qualifies you as a Master of Indecency.

One wrong, and you're guilty of an indecent utterance, for which you could be fined up to $32,500 ($500,000, if Congress has its way). More than three wrong, and you've sunk into the Indecency Quagmire—you risk possible revocation of your license.

1. The FCC is concerned only about "bits," routines, and call-ins or call-outs that dwell on sexual content, like the couple that "coupled" in St. Patrick's Cathedral.

~~FALSE. The law applies to the broadcast of any obscene, profane, or indecent material.~~

2. The FCC will slam me for cussing in Czech.

TRUE, theoretically. The law is not limited to obscene, profane, or indecent material broadcast in the English language.

3. It is okay to use "code words" for body parts and sexual acts.

FALSE. Innuendo that persists and is sufficiently clear to make the meaning inescapable may be indecent.

4. Profanity counts even if it goes out over the air by mistake, like if a mike is left on.

TRUE. The mere fact that specific words or phrases are not sustained or repeated does not mean their utterance is not indecent.

5. There is an exception for profanity that comes from practical jokes station personalities play on each other.

FALSE. The law applies to the broadcast of any obscene, profane, or indecent material.

6. Even though listening drops off significantly after afternoon drive, the FCC still cares about indecency in the evening hours.

TRUE. The broadcast of indecent matter is prohibited between 6 a.m. and 10 p.m.

7. What "plays" in Philadelphia may not in Fresno, so where a station is located has an impact on whether a broadcast is indecent.

FALSE. The contemporary community standards to which the definition of indecency refers are not local, but are national, in scope. The standard is that of an average broadcast viewer or listener, not the sensibilities of any individual listener or viewer.

8. Song titles mentioned on the air, like "Fuck It," are not exempt from indecency prosecution.

TRUE. There is no exception for song titles to the prohibition on the broadcast of indecent matter.

9. There is a limited exemption for lyrics of songs, like "Fuck what I said it don't mean shit now," so long as they are sung or spoken by the artist performing the song.

FALSE. The prohibition on the broadcast of indecent matter applies to statements made by air personnel, comments made by callers-in, or lyrics sung or spoken by an artist, live or recorded.

10. The FCC has a news exemption for serious reporting of bona fide news events, so profanity heard in the background of a report on a rock concert would not be subject to prosecution.

FALSE. The indecency law makes no exception for news coverage. Context is important, however, and The FCC could conclude based on all the facts that the utterance was not patently offensive.

11. Even if a joke or bit has a genuine association, like celebrating Thomas Crapper's birthday with some toilet humor, the FCC could come down on it.

TRUE. Depending upon whether the material, taken as a whole, in context, was patently offensive, the FCC could find it to be indecent.

12. There is no need to worry about lyrics in "classic" songs like "Louie Louie."

FALSE. If song lyrics are understandable and are found to be patently offensive, they may be indecent.

13. The FCC distinguishes between a live broadcast of, for example, a rock concert, and the broadcast of a concert previously recorded. There may be no excuse for profanity heard in the recorded version since it can be edited for broadcast, but the live broadcast is forgivable.

FALSE. The FCC makes no distinction between a live and a recorded broadcast in evaluating whether broadcast material is indecent.

14. A little indecency could be regarded as an acceptable risk from a cost-benefit standpoint, if the show is profitable.

FALSE. The FCC can levy up to $32,500 for each indecent utterance, on each station on which the utterance was broadcast. For serious and repeated offenses, the FCC can initiate license revocation proceedings. Congress may up the ante to as much as $500,000 per violation and may require a license revocation hearing after three fines.

15. Under the First Amendment, air talent cannot be personally fined for indecent speech.

FALSE. The Communications Act prescribes conditions for imposing personal liability for a monetary fine for a violation of the indecency law.

16. If a listener wrote me upset about my telling an off-color joke on the air, I don't have to report her complaint to the FCC.

TRUE. Stations are not required to report the broadcast of matter that may be indecent.

17. A listener sent an Eminem recording to the FCC that he claimed he heard on our station, but since we play only edited "cleansed" versions of popular music, we won't be fined.

NOT NECESSARILY. The issue may devolve into a question of proof. If a station cannot provide satisfactory evidence of the broadcast of edited versions of music that may be deemed indecent in unedited form, the FCC could find that indecent material was broadcast.

18. The FCC won't even give you a break if something that was said on the air is a double entendre, or has a double meaning, one of which is "clean."

TRUE. Merely because the material consists of double entendre or innuendo does not preclude the FCC from making an indecency finding, if the sexual or excretory import is unmistakable.

19. Double entendres in a foreign language are safe, like "Están cambiando el aceite" ("they're changing the oil" for a couple having sex).

FALSE. The indecency law and FCC analytical guidelines apply to all broadcast matter regardless of the language in which it is spoken.

20. The FCC will probably give us a break if we're the obvious target of a malicious letter and email-writing campaign resulting in hundreds of identical complaint "forms" being sent in.

FALSE. The origin of a complaint has no impact on the central question whether a broadcast is indecent. One person's email campaign is no different than one listener's letter.

21. The FCC will excuse exclamations uttered by winners on a live call-in contest line, like "Holy shit!"

FALSE. The extraordinary circumstances of an utterance will be evaluated on a case-by-case basis, and the FCC has warned that use of blasphemy or coarse, vulgar language could expose a station to liability.

22. One of the infamous Seven Dirty Words has now become so accepted and commonplace in our language that it has been taken off the list.

FALSE. The FCC maintains no "list" of prohibited words. The "Seven Dirty Words" were brought together in a monologue by comedian George Carlin. The FCC has, however, said broadcast of the F-word and its variants will, depending on the context, be regarded as indecent or profane.

23. If one morning show contains six different indecent "utterances," the FCC will consider fining the station for six violations, not just one.

TRUE. The FCC reserves the discretion to fine a station not just for the broadcast of a program containing indecent matter, but for each indecent utterance within a program.

24. If a morning show is syndicated on 50 stations, an indecent episode might result in 50 prosecutions, not just one.

TRUE.

25. If it's a network broadcast, the FCC won't go after the local station.

FALSE. If a complaint about network material is made against a local station, the fact that the material was not locally-originated is not relevant to the question whether the broadcast was indecent.

6. Plugola/Payola - DJ's can have on air status revoked for indecency, but also for engaging in Payola or Plugola. These rules were created by the FCC, so we don't have any flexibility here.

   Payola involves accepting payment from a band, label, or anyone else in exchange for airplay or chart placement, or even favorable mentions. It is not the acceptance of the money or gifts that is illegal, but the failure to disclose to listeners that you have accepted payments from the label or artist. So it is fair to say, "These guys gave me a free CD and I gave it a listen, it's pretty good, here you go…" and you are not engaging in payola. WSCA's own internal policy, however, does not allow for receiving rewards in exchange for airplay, whether disclosed or undisclosed.

   Plugola occurs when you "plug" or make an announcement for a service, product, or business in which someone responsible for the announcement has a financial stake in what is being announced. For example, if you work for a business that is underwriting the station, and you read their underwriting notice twice during your show when it is only scheduled once, that is Plugola. Other examples include DJ's who might work for clubs, and describe club events on the air to boost club attendance without mentioning that they are an employee of the club

   This also applies to your guests or announcements. For example, it is okay to announce the time, date and place of a performance, but you cannot give out the cost of admission, announce what beer is on tap or use any sort of superlatives, ie, "This is the best spot for live music in Portsmouth". That is plugola, and it is not allowed. Instead, if you have the name of the venue, tell them to call the venue for more of that kind of information (and tell them to tell the venue they heard about it on WSCA!). It is important that you don't give out ticket prices over the air for this reason, but also because it cuts down on the potential for announcing incorrect information!

   Lastly: Always try to use neutral language when describing any goods or services. This is more in regard to our non-profit status not being allowed to air "advertisements" and can earn the station penalties. Do not say that an underwriter's food is terrible, but don't say it's delicious, either.

II. STANDARDS AND PRACTICES

Text of the First Amendment to the Bill of Rights of the United States Constitution

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

Preamble

Electronic broadcasters should operate as trustees of the public, seek the truth, report it fairly and with integrity and independence, and stand accountable for their actions.

Public Trust: Professional electronic journalists should recognize that their first obligation is to the public.
Broadcasters should:

- Understand that any commitment other than service to the public undermines trust and credibility.
- Recognize that service in the public interest creates an obligation to reflect the diversity of the community and guard against oversimplification of issues or events.
- Provide a full range of information to enable the public to make enlightened decisions.
- Fight to ensure that the public's business is conducted in public.

Truth: Professional electronic journalists should pursue truth aggressively and present the news accurately, in context, and as completely as possible. **Untrue statements, or statements not supported by evidence, are not protected by the First Amendment and could leave the station open to lawsuit or challenge.**
Broadcasters should:

- Resist distortions that obscure the importance of events.
- Clearly disclose the origin of information and label all material provided by outsiders.
- Broadcasters should not:
- Report anything known to be false.
- Manipulate images or sounds in any way that is misleading.
- Plagiarize.
- Present images or sounds that are reenacted without informing the public.

Fairness: Broadcasters should present information fairly and impartially.
Broadcasters should:

- Treat all topics and people with respect and dignity
- Seek to understand the diversity of their community and inform the public without bias or stereotype.
- Present a diversity of expressions, opinions, and ideas in context.
-

INTEGRITY: Broadcasters should present facts with integrity and decency, avoiding real or perceived conflicts of interest, and respect the dignity and intelligence of the audience.
Broadcasters should:

- Identify sources.
- Clearly label opinion and commentary.
- Use technological tools with skill and thoughtfulness, avoiding techniques that skew facts, distort reality, or sensationalize events.
- Use surreptitious techniques, including hidden cameras or microphones
- Disseminate the private transmissions of other news organizations only with permission.
- Broadcasters should not:
- Pay sources who have a vested interest in being represented on-air
- Accept gifts, favors, or compensation from those who might seek to influence broadcasting.
- Engage in activities that may compromise their integrity or independence.

INDEPENDENCE: Broadcasters should defend the independence of the station and its volunteers from those seeking influence or control over content.
Broadcasters should:

- Gather and report information without fear or favor, and vigorously resist undue influence from any outside forces, including advertisers, sources, news subjects, powerful individuals, and special interest groups.
- Resist those who would seek to buy or politically influence content or who would seek to intimidate those who gather and disseminate facts.
- Determine news content solely through editorial judgment and not as the result of outside influence.
- Resist any self-interest or peer pressure that might erode service to the public.
- Recognize that sponsorship will not be used in any way to determine, restrict, or manipulate content.
- Refuse to allow the interests of ownership or management to influence content inappropriately.
- Defend the rights of the free press for all broadcasters

ACCOUNTABILITY: Broadcasters should recognize that they are accountable for their actions to the public, the station, and themselves.
Broadcasters should:

- Actively encourage adherence to these standards by all broadcasters
- Respond to public concerns. Investigate complaints and correct errors promptly and with as much prominence as the original report.
- Explain broadcasting standards to the public, especially when practices spark questions or controversy.
- Recognize that broadcasters are duty-bound to conduct themselves ethically.
- Carefully listen to volunteers who raise ethical objections, and create environments in which such objections and discussions are encouraged.

*Adapted 2-3-06 from the Code of Ethics of the Radio and Television News Directors Association for interim use at WSCA
Adopted at RTNDA2000 in Minneapolis September 14, 2000

A. SPECIAL CONSIDERATIONS

1. Underwriting:

Your show may have an underwriter. If you need to credit an underwriter during your show, read the message provided for you. READ IT EXACTLY AS WRITTEN, NOTHING MORE, NOTHING LESS. Do not ad-lib (before, during or after),
embellish, add or subtract from it. Nothing more may be said about that sponsor at any other time for the duration of their sponsorship. Practice reading it before you go on the air. Record the word “Underwriter” and next the name of the Underwriter in the daily station log with the time it was presented: 7:23 Underwriter: Girdwood Clinic No one will arbitrarily select underwriters or another entity (even in jest) as their "sponsor of the day".

Here are the legal **underwriting guidelines**:
We are licensed as a non-commercial, educational broadcaster. We are bound by the rules and regulations of the Federal Communications Commission (FCC) in what we can do and say on the air when someone gives money, or other consideration of value to us. We are an IRS 501 (c) 3 tax-exempt organization.

In less than 30 seconds we can say the following:

- Who you are—your business name mentioned twice.
- What your product or service is.
- How to find you—address, telephone, email, etc.
- A slogan used in your business.

What we can't say:

- There can be **no pricing information**, including such statements as warranties, discounts, "all you can eat", “free” and “no pass no pay".
- **No inducements to buy, sell, or lease**, as in "a bonus available this week", "special gift for the first 50 visitors", "free parking".
- Messages must be **non-promotional** in nature, **cannot identify favorable qualities** of the underwriter's product and **cannot have comparative or qualitative** language. Statements such as the oldest, the best, cleaner than, safest, speedy, reliable, for a good time, etc. cannot be used.
- There can be "**no call to action**", that is anything that could induce the listener to take action, therefore the use of the words "call for more information, hurry on down, be sure to see them, don't miss it, try our product," cannot be used.
- All verbs must be passive.
- We cannot accept any consideration (money) to express the view of any person or any issue of public importance or public interest. Innocuous messages such as “Love the Earth” or “Be Kind to Your Children” would probably be OK, anything more controversial or topical such as legalizing marijuana, ending discrimination, stopping a war, or voting a particular way is not.

2. Retention of Material Broadcast; Editorializing; Labeling of Program Matter.

There are two categories of material that licensees are required to retain for limited periods: "personal attacks" and "political editorials." Personal attacks occur when, during the presentation of views on a controversial issue of public importance, an attack is made upon the honesty, character, integrity or like personal qualities of an identified person or group. The FCC's rules require that after a personal attack, the licensee must, no later than one week after the attack, transmit to the person or group attacked:
(a) notification of the date,time and identification of the broadcast;
(b) a tape, script or accurate summary of the attack; and
(c) an offer of a reasonable opportunity to respond over the licensee's station.

Political editorials involve the endorsement or opposition of a legally qualified candidate or candidates during an editorial. Within 24 hours after the editorial, the licensee must transmit to the other qualified candidate(s) for the same office, or the candidate(s) opposed:
(a) notification of the date and time of the editorial;
(b) a script or tape of the editorial and
(c) an offer of a reasonable opportunity for the candidate or a spokesperson for the candidate to respond over the licensee's station.

The word "editorial" refers to a broadcast statement of the opinion of a licensee. "Comment" or "commentary" refers to the broadcast opinions of persons other than the licensee. Whether a statement of opinion is an editorial or a commentary will usually be made clear at the outset of the statement.

3. Criticism, Ridicule, Humor Concerning Persons, Groups, and Institutions.

The First Amendment's guarantee of freedom of speech protects programming that "stereotypes" or otherwise offends people with regard to their religion, race, national background, gender or other characteristics. It also protects broadcasts that criticize or ridicule established customs and i nstitutions, including the government and its officials. As the Commission has observed, "[i]f there is to be free speech, it must be free for speech that we abhor and hate as well as for speech that we find tolerable or congenial." Consequently, the Commission cannot prohibit such programming. However, use of such language may leave the station open to charges of defamation (libel, slander) via civil suit. Such a suit would jeopardize the station's ability to continue broadcasting.

Defamation: "Libel", "slander", and "defamation" are commonly used as synonyms in ordinary language. However, defamatory communication in writing is termed "libel" while one made via the spoken word is termed "slander". However, because the underlying distinction is between permanent and transient communications, some jurisdictions regard all defamatory communications (even spoken statements) broadcast on radio or television as "libel". According to the *American and English Encyclopedia of Law*, a libel is a malicious defamation tending to blacken the memory of one who is dead, or to impeach the honesty, integrity, virtue or reputation, or to publish the natural or alleged defects of one who is alive, thereby exposing him to public hatred, contempt, ridicule or obloquy; or to cause him to be avoided or shunned or to injure him in his office, business or occupation.Statements presented as fact must be false to be defamatory. Proving to be true is often the best defense against a prosecution for libel. Truth alone may not be a complete defense. It may be necessary to show that there is a well-founded public interest in the specific information being widely known, and this may be the case even for public figures.

III. PROGRAMMING DEPARTMENT

A. Overview

1. Program logs – The program log tells you when to read announcements, and helps the programming department track what has been read and who is on at what time. The log also tells about any special events and contain any special information from the FCC. The log is always in the studio near the board. DJs must sign in whenever they go on the air, noting the time and listing any guests. New Program Logs are located in the folder on the far wall.
2. Community Calendar – The Community calendar is a listing of local events to be announced on the air. It is located in a binder above the mixing board. Events are to be read at the top of the hour. You are free to choose whatever you'd like to read.
3. Cardfile – The cardfile contains all of the underwriting copy, ticklers, public service announcements and station announcements to be read on the air.
4. Ticklers - Each programmer will be asked to provide a scripted "tickler" for his/her own show. Other programmers will read this throughout the week (as scheduled by the Program Director or designee) in an effort at cross-promotion. Additionally, this script will be used on the website, and possibly in more of the station's publicity efforts. The Program Log will tell you which card is to be read at what hour.

5. Weather - As a service to the listeners we encourage you to read the weather at twenty minutes after the hour. This is noted in the Programming log.

B. **Fill process**

1. Once you have been trained and approved for going on air, we encourage you to come in and use the studio whenever it is empty! To allow for the greatest variety of voices on the air, we ask that you follow a few rules when filling in an empty time slot. These rules are written to encourage the use of the studio by more members of our community, and to keep the process smooth and fair to everyone.

2. Check the fill-in book (in the studio) and see if anyone has claimed the slot you are looking for. If not, write your name, the show you plan to do and your phone number in the slot. These slots are now yours for up to two hours. You can fill in for up to three hours in a four day period, but if someone else comes in or fills in the book after two hours, you are expected to hand off the studio respectfully.

3. Do not fill for longer than 3 hours over the course of four days. This means, if you do a three hour fill slot, you should not do another fill slot for four days. If you do a two hour fill slot, you can do one additional hour in the next four days, etc. If you have a scheduled program, or are volunteering to cover for an absent DJ with that DJ's approval, this does not count against your fill time. If you have a specific need to fill beyond these time limitations, ask the programming director at least one day in advance for approval.

4. If you are doing fill, you are expected to be using the board actively. Please do not come in and play an LP complete, Ipod, or laptop on the air while you work or socialize elsewhere in the station. This is unfair to people who wish to use the air time to explore new music or music from our library, learn or explore their board technique, or make time out of their day to come in and plan an active show. Ipods and laptops are permissible if you are in the studio with them. If you want to listen to music while working in the station, feel free to use the big speakers in the lobby.

5. For music-based fills, make an effort to play new music. Plays of any genre's new music are charted nationally for record labels to see. If we don't play new music, we don't get new music. Try to play at least 30% new tracks.

6. With 48 hours notice, another DJ may contact someone who has signed up for a fill to inform them of a live performance during that time or a new member that needs to be trained. These events take precedence over a normal fill. In the case of training, if the person signed up originally is a certified trainer, they have the option to do the training themselves.

IV. WSCA MUSIC DEPARTMENT

A. Overview

1. WSCA's music department is guided by the desire to provide the community wih an alternative to commercial radio. WSCA features artists that the commercial stations overlook or ignore, thus providing something different and unique to the listeners.

2. The majority of our new music comes from promotional companies or labels. They will keep sending new music only if we keep playing it! The new music in the studio at WSCA is tracked and reported to College Music Journal (CMJ). Large commercial stations report their playlist to Billborad magazine, most non commercial and community radio stations report to CMJ. Therefore the Music Department encourages playing new music whenever possible and Music Policy at WSCA requires DJ's to play 30% new songs per hour.

3. "Specialty shows" are programs which focus on a specific musical genre, style, or even specific band. These shows add interest and texture to our schedules. While these shows may be exempt from the new music requirement, dj's are welcome to discuss with the music department collaborative efforts to support their programs by contacting record labels in search of new music.

B. New Music Library

The music library stored in Studio A is considered "New Music", that is, it is generally music released within the last two months. The music industry generally promotes charts and supports a recording for a period of two months. A recording is tracked by the number of "spins" it receives each week. It cannot be stressed enough how important it is for the DJ to record these "spins" by placing a check mark on the white sticker affixed to the back of the CD or LP before returning it to the stacks. Every week the Music Director creates the WSCA Top 30 by counting the "checks" on CD's and LP's in the new music stacks.

C. General Music Library

Two months after the station receives a new release it is rotated into the general library. If at the end of that time a recording is still getting significant "spins", it is at the Music director's discretion to keep it in the New Music library. Music that the station receives that is not a new release will be filed directly into the general library. In early days of commercial radio these were often called the "back stacks"

D. Music Filing

Our music library is divided into genres (see attached list)and filed alphabetically by band name or artist's last name. These genres are each designated by a single letter which is found on the third line of the label on the front of the recording. Both the new music stacks

and the back stacks are divided by genre so it is important to pay attention to the genre when re-filing music after playback. The main genres currently represented in our music library are Rock, Blues, Classical, Electronic, Folk/Americana/Country, Urban/hip hop/Rap, Jazz, Local.

E. Playlists

DJs must track songs they play in every show by writing them on the playlist forms (located in the folder on the far wall). If the song you play is new music, check the "N" in the left column. If it was a request, check "R" in the left column.

V. WSCA NEWS AND PUBLIC AFFAIRS COLLECTIVE

A. Mission

As citizen journalists, the mission of the WSCA-LP News and Public Affairs Collective is to gather and report stories of interest to our listening area, including those stories other news organizations may ignore. We will look beyond the conventional treatment of stories already in the public realm. We will find stories of relevance and context that will help answer one central one central question: What is distinctive about our community?

The News and Public Affairs Collective of WSCA-LP will endeavor to report the facts fairly, with as much honesty and integrity as possible. We will use credible sources and varied, appropriate voices to most fully represent those facts.

B. Who can participate?

Anyone is welcome to participate in the News and Public Affairs Collective, whether one has previous experience or not. News and public affairs broadcasts require great production effort and collaboration, and opportunities abound not just in becoming an on-air personality, but also working behind the scenes to research, write copy, interview, produce, and more. It is exciting and important work, and we look forward to having you join us.

C. The Editorial Board

The Collective is just beginning to take shape, and leading this effort is a volunteer Editorial Board. The Editorial Board upholds the journalistic integrity of WSCA-LP by advocating responsible use of the station as a media outlet in alignment with the collective's mission statement. Specifically, the Board serves:

- as an oversight and advisory body and supplemental resource to the News and Public Affairs Collective. The News and Public Affairs Director (if and when this position is filled) shall remain the primary point of contact for the members of the Collective.
- in an advisory capacity to the News and Public Affairs Director and the Program Director.
- as an advisor to the General Management Group and/or General Manager as requested.

As of the making of this manual, we are seeking a volunteer to serve as the News and Public Affairs Director; a full job description is available on the Web site,

www.portsmouthcommunityradio.org. Until this position is filled, the Collective will be responsible for its own operations, under the advisement of the Editorial Board and within parameters agreed on by the Board and Collective members.

D. Training:

Training opportunities specific to news and public affairs will begin in January or February of 2006, largely in conjunction with the Production Department. Training methods may include one-on-one coaching, study and research, developing stories in workshop format, and lecture/discussion groups. The Collective will follow a simple, graduated system of training, combined with a tiered system to approve pieces for broadcast, quickly giving rise to a substantial group of well-equipped volunteers. This will require a base group of experienced trainers/mentors, approved by the News and Public Affairs Director and the Program Director, to provide training and oversee the initial stages of forming our Collective.

E. Expectations of News and Public Affairs Collective members:

1. To fulfill the mandates of the News & Public Affairs Collective's mission statement, the Collective will train citizen journalists according to established journalistic standards and practices.
2. Everyone is expected to contribute to the development and nurturing of the Collective. This may include research, attending workshops, peer review, and recruitment.
3. Collective members are expected to participate in ongoing training to learn and refine their journalism and news production skills.
4. After requisite general station orientation and training, Collective training is expected to encompass, but will not be limited to, the following areas:
    a. journalistic standards and practices, to which citizen journalists are held accountable
    b. news gathering (news gathering techniques, researching, interviewing, writing, editing)
    c. news production (field and studio refinements, producing skills, encoding and posting stories online for edit board review)

Contact The News and Public Affairs Collective:

If you would like to be involved on any level, or if you would like to learn more about the Collective, please contact Lars Trodson by email at larstrodson@comcast.net, or by phone at (603) 498.4742.

VI. SO YOU'RE READY TO DO A SHOW…

A. Preview, Preview, Preview:

As the Programmer on-duty, you are responsible for the content of your broadcast. ***KNOW YOUR MATERIAL. You're the one who will have to explain it***

B. Prepare your guests, and choose them wisely…

After all, you will be responsible for what they do or do not say! When choosing a guest for your show – be it music or talk programming – don't play the fool. Being challenged is good; being upstaged is not. Remember guests are not station members, don't assume they know our station guidelines or FCC policy regarding low power FM broadcasting. Review the FCC policy and station guidelines regarding profanity and indecency. If you know them to be perfectly well-contained – even borderline prudish – be just as clear. There's no harm ensuring that someone's informed, but there is great harm in making assumptions.

C. Prepare to be surprised:

One thing you can count on is that things go wrong. Don't be taken off-guard. How?

- If the CD players are broken and all you have are CDs, it will be tricky.
  - ***…expand your horizons, use our record library and the turntables…***
- If your guest doesn't show, or if no one calls in, you'll be left with the mic.
  - ***…Do your homework....and next week's, too…***
- You launch into a coughing spasm. A German shepherd falls through the ceiling. Your CD is skipping. Who knows what could happen?
  - ***…Have a plan B, and keep it cued…***

D. Do unto others

Respect, respect, common sense and respect.

- If you have a show before another, regularly scheduled program, you should be ready to vacate, packed up etc… five minutes prior to the shows start time. You do not have to go to OTIS, but should play a song on a CD that allows you to exit completely and the incoming DJ should be able to sit down and prepare comfortably.
- I-Pods, portable music players, laptops, newspapers and personal CD collections should not be left in the studio, nor should the incoming DJ be subjected to your "clean up" during his or her time slot.
- If you are running late for your scheduled time slot do call ahead and inform the DJ whose show you follow. This way they can make an informed decision about what to do until you arrive.

DJ/trainers: Please do sign off on module three on the checklist page at the front of this manual when you are reasonably certain that the trainee understands and is comfortable with the material covered in module three. Please do this prior to clearing the trainee for solo.

Trainee: When your solo recording is complete drop it off in the training department box and contact us via email so we know its there! Or email us a digital copy of your solo. We will contact you when it has been reviewed and approved.

VII. DJ PROGRAMMER RESPONSIBILITIES (Quick and dirty do's and don'ts)

A programmer's responsibilities do not end after his or her show. The following is an important list of do's and don'ts that all volunteers are expected to follow as members and programmers.

Facilities:

- Respect the shared community nature of the WSCA Facilities. **Keep it Neat, Pick Up After Yourself.** Leave the station cleaner and neater than when you found it – this applies to both the studio and the station as a whole. If you use or move something, please put it back in the proper location.
- All DJs must refile CDs immediately upon finishing their show. CDs are filed by music genre and then alphabetically. Improper and sloppy filing of CDs makes it very difficult for a DJ to find CDs.
- All DJs are **responsible for assisting with cleaning the studio once every 7 weeks**. Plan on setting aside 15 minutes before or after your show to complete one of the posted cleaning tasks on the schedule.

Station Equipment:
Please treat all station equipment better than if it were yours! This is community property and we all rely upon it functioning properly. Specifically, if you need to make changes to the board settings or connections in the course of your show, return everything to its normal position when the show is complete.

Equipment malfunctions:
If a piece of equipment is malfunctioning, describe the problem in detail in writing and leave the note in the Engineering mailbox. Also place a copy or similar note in the GM mailbox. If no one is notified of the problem, it can't be fixed. If it is a major equipment problem, call **Eric Pearce** or the GM as appropriate.

Taking phone calls:
If while at the studio you receive a phone call for someone and need to take a message, make sure to get all the necessary details and place the message in the appropriate DJ or volunteer mailbox. If there isn't a mailbox, post the message prominently, possibly by tacking it to the office door or attempt to contact the person to pass the message on.

Making phone calls:
The **studio phones are not for personal use** beyond brief local phone calls. Long distance or toll calls should only be for business purposes or for phone interviews during public affairs shows. If it appears personal long distance or toll calls are being made, the service will be restricted which will create significant hardship for those who have legitimate purposes for long distance phone calls.

Pets:
No Pets Allowed in the WSCA facilities. To avoid allergic reactions to those sensitive to pet dander, please wear clean pet-hair-free / dander free clothing in the studio.

Closing the studio:
The security of the station facilities is the responsibility of all who use them. Never leave the station unlocked. If you are the last one to leave the station, the facility must be properly secured. That means

locking the studio, the library, the office, and lastly the front door. If for some reason you do not have a key to the front door, lock the door from the inside and leave through the back exit.

Follow the studio closure procedures if you are the last DJ in the studio.

6. Leave the studio neat
7. Turn off the CD Players, lights, Computer Monitor
8. DO NOT TURN OFF COMPUTERS
9. Turn down studio monitor
10. Lock the studio and Library doors
11. Turn off the lobby tuner
12. Lock the front door

Underwriting Logs:

Underwriting Logs must be followed. If for some reason, underwriting acknowledgements were missed by the previous DJ, you should read them during your show to ensure the underwriter received the acknowledgements for which they contracted. Do Not Embelish underwriting acknowledgements, FCC regulations are very specific about how underwriting acknowledgements are presented.

Using Station Computers:

- The station is not an internet cafe! Station computers and the wireless network are only to be used for station related activities. Do not use the them for personal purposes and do not download any software without first consulting with **Jim Layton** – WSCA IT coordinator.
- Only the Computer/Network Administrator, is authorized to change or make modifications to station computer settings, preferences etc. DJs and volunteers are not authorized to make such changes. If these guidelines are violated, station privileges may be withdrawn.

Changes to your show:

- If you can't make your show, you are required to look for a sub by emailing djs@portsmouthcommunityradio.org . If you can't find a sub, you must contact the Program Director to give them the opportunity to find a sub.
- If you are unable to make your show or will be late, make sure to contact the DJ before you well in advance.
- Understand that it is possible that your show will be occasionally pre-empted by special programming. You will be notified well in advance of a show preemption, at least 7days or more if possible, but it should be understood there may be compelling reasons for shorter notice. The addition of occasional special programs that are either live, a web stream, or have some time sensitive nature, that would be of interest or value to our audience and help WSCA fulfill our educational mission, are part of what makes community.

Public Affairs and Special Show Announcements:

Producers of Public Affairs and Special shows, will prepare an announcement regarding upcoming shows, particularly shows featuring special guests, for insertion in the Calendar book. Show information will also be provided for insertion in the Web Site calendar by emailing it to the Web Site Manager (Lynn Tolfree ….. _____@portsmouthcommunityradio.org) . If appropriate, a press release should be distributed to the local media outlets, The WIRE ( ), the Portsmouth Herald (), The Fosters Daily Democrat ( ), The NH Gazette ( ), etc.

Encouraging WSCA Membership:
The continued operation and growth of WSCA relies upon increasing membership, securing Underwriters, and applying for and being awarded Grants. As a DJ and volunteer for WSCA you are an ambassador for Portsmouth Community Radio and you assistance in promoting the radio station and obtaining revenue via the above methods is crucial. Please encourage friends, coworkers, and businesses to support WSCA.

WSCA LP < On Air Programmer Contract > 106.1 FM

All volunteers wishing to participate in the operations of WSCA-LP – whether on or off the air –should understand the principles, philosophies, policies, and governance structures that underpin the entire organization. This information is contained in orientation handbooks, which are available to all interested persons according to their areas of interest of involvement. As a volunteer-operated organization, Portsmouth Community Radio relies on the passion, responsibility, and personal initiative of members like you. We thank you for sharing your time.

On-air volunteers should be aware of the general guiding principles of WSCA-LP, as well as the duties and responsibilities specific to on-air operations. Certain FCC regulations and station policies apply only to broadcast operations and must be adhered to at all times; therefore, on-air volunteers have duties and responsibilities above and beyond other volunteer staff. All Programmers must have completed the required training in production or on-air work, and be certified by the station management.

Programmer: I, the undersigned, fully understand the duties and responsibilities required by being a Programmer for the WSCA-LP volunteer staff, as these duties and responsibilities are outlined above and have been satisfactorily explained to me during my training at Portsmouth Community Radio.

Programmer Name _____

Programmer Signature _____ Date _____

Emergency Contact Name & Relationship _____

Phone Number(s) _____

Name of Parent or Legal Guardian _____
(if Programmer is under 18 years of age)

Parent or Guardian Signature _____ Date _____

I, the undersigned, believe that the above-signed Programmer possesses the full understanding and capabilities necessary to perform the functions of a volunteer Programmer at WSCA-LP.

Training Department _____

Signature _____ Date _____

RESOURCES

Learn more about LP radio by checking out the following resources!

FCC LPFM web site:

The FCC's website containing detailed information about Low Power FM (LPFM) radio.

http://www.fcc.gov/mb/audio/lpfm/index.html

Prometheus Radio Project:

Prometheus Radio Project is a collective of radio activists who serve as a microradio resource center offering legal, technical, and organizational support for the non-commercial community broadcasters. Prometheus is instrumental in helping communities build their own grassroots radio stations.

http://www.prometheusradio.org

National Federation of Community Broadcasters:

The National Federation of Community Broadcasters (NFCB) is a national membership organization of community-oriented, non-commercial radio stations.

http://www.nfcb.org/contact/contact.jsp

Station Resource Group

The Station Resource Group is an alliance of 45 public radio broadcasters. SRG's focus is on issues of mission, public service, connection to community, and meaningful station roles in local civic and cultural affairs. Their aim is to help stations translate their vision into real, effective, and sustainable service.

http://www.srg.org/

Media Access Project

Media Access Project (MAP) is a thirty year old non-profit tax exempt public interest telecommunications law firm which promotes the public's First Amendment right to hear and be heard on the electronic media of today and tomorrow.

http://www.mediaaccess.org/

Transom

Transom.org is an experiment in channeling new work and voices to public radio through the Internet, for discussing that work, and encouraging more.

http://www.transom.org/index.php

Pacifica

Pacifica Radio is a network of five independent, non-commercial, listener-supported radio stations, and the first public radio network in the U.S.

http://www.pacifica.org